SAN FRANCISCO ART INSTITUTE

COLLEGE BULLETIN

1990·92

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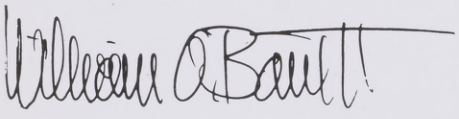
WELCOME

For more than a century, the San Francisco Art Institute has been dedicated to helping students transform their ideas into images and forms. We believe that the cultivation and advancement of artistic ability is best achieved in an atmosphere where ideas can emerge freely.

As the first major cultural institution in San Francisco, SFAI is a school with a unique combination of tradition and innovation. Since its founding in 1871, it has developed pioneering programs in fine art photography, film, video and performance art, and continues to provide a curriculum which keeps pace with current artistic experimentation. Today, the Art Institute is still the only college in the nation offering degrees solely in the fine arts.

The purpose of this catalog is to provide detailed information on the school's philosophies, goals, what we expect of ourselves and what we expect of you. Education is an ever-changing process and, as the school is constantly adjusting to new circumstances, we encourage you to visit the campus and experience first-hand the creativity and energy that have made the Art Institute one of this countries major educational resources.



William O. Barrett
President

INTRODUCTION

Art is more than a career: it is a lifetime of personal search. At the San Francisco Art Institute, students who have undertaken this exploration are given the guidance—and the freedom—to grow and develop as fine artists without compromising personal vision and experimentation.

The curriculum at the Art Institute is among the most focused and intensive of any art school. SFAI offers students a unique educational experience which is simultaneously informal and demanding, academic and iconoclastic. For students to succeed here, they must enter with the understanding that the curriculum is designed to encourage their growth as artists and that the raw material for this process must come from the individual students themselves.

The special spirit at the Art Institute—a contagious sense of energy and excitement—consistently fosters new and adventurous work. The art that one encounters here is generated by SFAI's unique cultural environment as well as the artists' authentic personal experience. The result is sometimes disturbing, sometimes sublime, but, ideally, a genuine expression of the artist who created it. For artists who are seeking an environment that will support and challenge their creative growth, the San Francisco Art Institute—the only major college in the nation devoted solely to the fine arts—is the place for achieving individual creative promise.

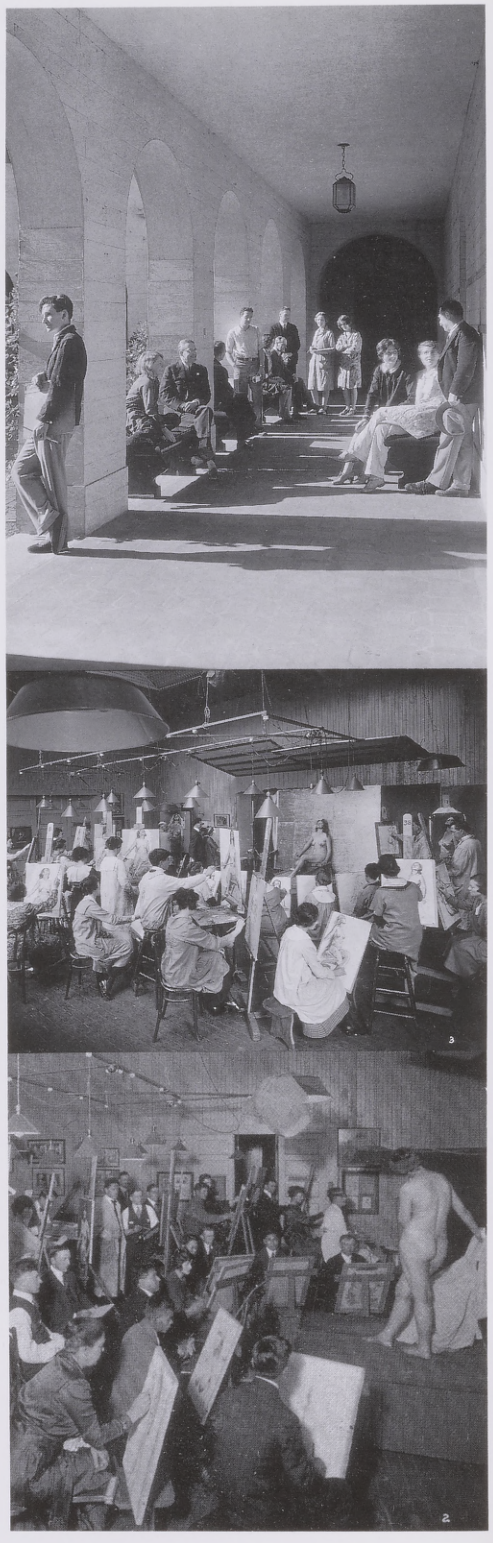
HISTORY

The San Francisco Art Institute has a tradition of pioneering new territories of creative expression. In 1871, a group of prominent San Franciscans formed a coalition of artists and writers called the San Francisco Art Association. Their goal was to bring art classes and exhibitions to a city that was, in spite of the influx of Gold Rush dollars, a cultural backwater. The Association's early exhibitions were so successful that the organization was able to open a school in 1874. After moving from one temporary location to another, including the ornate Mark Hopkins mansion on Nob Hill, in 1926 the school settled into its present quarters as the California School of Fine Arts.

The school has been a major force in shaping both the cultural growth of San Francisco and the overall development of contemporary art. The list of artists who have worked here as students, teachers, and sometimes as both includes many of the major figures in contemporary art. In pre-World War II years, sculptor Ralph Stackpole and painter Maynard Dixon were here, along with Mexican muralist Diego Rivera, who painted a large fresco mural in the school's gallery. Ansel Adams was also here: at SFAI, in 1946, he founded the nation's first college department devoted to fine art photography; Minor White headed the department for years, and instructors included Imogen Cunningham and Dorothea Lange.

After the war, the school's reputation spread internationally. In the late Forties, it became an Abstract Expressionist stronghold. Instructors from that era included Clyfford Still, Mark Rothko and Ad Reinhardt. In the Fifties, David Park and Elmer Bischoff, both of whom taught at the Art Institute, and Richard Diebenkorn, a student and teacher here, were among those who initiated a style of figurative expressionism that gave rise to a nationally recognized California "school" of painting.

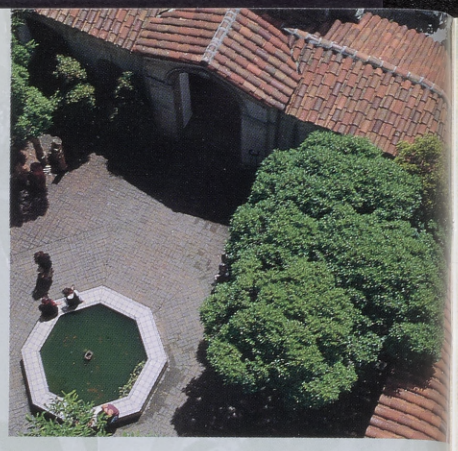
In 1960, the California School of Fine Arts became the San Francisco Art Institute and continued its pioneering tradition. During the early 1960s, the Art Institute added a Filmmaking Department which extended the traditional boundaries of the medium and was unique in its non-narrative focus. The Performance/Video Department, founded in 1980, was the first department of its kind in the country. This ongoing interaction among various artistic disciplines is part of what makes the San Francisco Art Institute one of the nation's most adventurous arts colleges—and one of the most stimulating places in the country to make art.



LOCATION

The lure of San Francisco has always been powerful. For artists, there is perhaps no other city that offers San Francisco's unique kind of cultural diversity and positive creative atmosphere. The arts have always been an important element of San Francisco's high quality of life. The City is home to major ballet and opera companies, an internationally renowned symphony orchestra, repertory and experimental theatre groups, major film and video festivals, and neighborhood organizations for both the visual and the performing arts. Major museums include the San Francisco Museum of Modern Art, the M.H. de Young Memorial Museum, the Asian Art Museum and the California Palace of the Legion of Honor. San Francisco also has a wealth of art galleries. Side by side with the more traditional cultural institutions are alternative galleries and performance spaces. The City's South of Market district is rapidly becoming a center for innovative exhibitions and performances.

The San Francisco Art Institute is located at the edge of North Beach on the slopes of Russian Hill, near the City's cultural and commercial center. The Art Institute's historic Mediterranean-style building, designed by Arthur Brown, Jr. with a 1969 addition designed by Paffard Keatinge Clay, has an expansive view of the northern end of the San Francisco Bay.



CURRICULUM

The purpose of the San Francisco Art Institute academic program is to help students achieve their maximum potential as artists. Our curriculum is planned to provide information and insight, to develop skills and to stimulate creativity.

The academic program at SFAI is organized into majors which represent the significant media in contemporary fine arts: Filmmaking, Painting, Performance/Video, Photography, Printmaking and Sculpture/Ceramic Sculpture. In each major, SFAI provides the information, technical resources, historical examples, and the contemporary role models necessary to nurture important work at SFAI and help lay the groundwork for even more important work to come. The curriculum is organized by majors because we believe that concentration is intrinsic to achievement; however, since expressive work is often achieved by unusual syntheses of disparate media, the Art Institute allows a substantial amount of students' studio work to be in media outside of their major.

As the needs and interests of SFAI students change, it is occasionally necessary to revise the academic structure and policy of the college. Therefore, the information in this catalog is subject to change. Detailed information regarding policies and procedures is published each year in the Academic Handbook, which serves as the official policy of SFAI. The Academic Handbook is sent to all newly accepted students each semester.

THE UNDERGRADUATE PROGRAM
BACHELOR OF FINE ARTS (BFA) DEGREE

First Year Program

Once accepted into the undergraduate program, students work with an admissions counselor to plan a program of classes for the first year.

If they have little or no college experience, the first year incorporates the curriculum of SFAI's Freshman Core Program and is also tailored to individual student's needs and interests. (Students with more than 9 transfer credits will usually bypass the Freshman Core Program.) The First Year Program is a special group of courses designed to provide the artistic, academic and personal support needed for success at the Art Institute. It includes the Freshman Core Studio, introductory studio work in a student's primary field of interest (these units will count toward a degree no matter what major is ultimately declared), and the appropriate selection of Humanities, English and Art History classes to provide a secure foundation for further artistic development.

The order in which these courses are taken during the first year may vary according to the major a student plans to pursue, but the basic requirements are the same for all disciplines.

The Freshman Core Studio (IN1) provides the focus for the first semester at SFAI. The Core Studio gives a solid base of information with experimentation and experience in the aesthetic, critical and intellectual activity which is at the core of the creative process. Students will begin both the visual and philosophical work that is at the heart of the development of personal style and artistic vision, explore methods of seeing and making, and begin learning the vocabulary and methods of art criticism necessary to examine their own work and the work of others.

Our First Year Letters and Science Program includes a two-semester course in the History of Western Civilization, which provides the basic historical knowledge necessary for understanding the world of the Twentieth Century, and a course in English Composition (LS20), focused on reading, writing and thinking skills. The second semester of Western Civilization is planned as a further development of the language skills which are important to a student's academic future and career as an artist.

The Art History, Theory and Criticism Program at SFAI provides a broad view of what artists have done in the past, enabling students to learn from their achievements. The Art History Survey course (AH40A/B), taken during the first year, provides a foundation of concepts, methods and chronologies necessary for the future study of the history of the major studio disciplines, the art histories of various world cultures, and the study of art theory and criticism in the contemporary world.

Transfer Students

The Art Institute's Admissions staff works with transfer students to prepare the most appropriate entering curriculum, taking into account SFAI's degree requirements and the transferable courses a student may have already acquired. Students should study the degree curriculum for their intended major, giving attention also to the First Year Program described above, estimating which of their previous courses have transferable credit and which courses may remain to be completed at SFAI. We recommend that students call our Admissions Office and speak to an admissions counselor for further information.

Second Year

Students declare a major at the start of the second year, if they have not already done so, and begin to enroll in more advanced studio courses within their declared major.

The curriculum for each major is described in the section devoted to that studio program. When reading the course descriptions (located in the back of this catalog), notice that the Art Institute does not, in most cases, distinguish between "intermediate" and "advanced" studio courses, preferring instead to use the general term "further work." The course descriptions for "further work" vary from very-open to quite-specific emphases on particular skills and approaches. Extensive course descriptions detailing the broad and constantly changing variety of advanced work at SFAI are published before each semester's registration in the Class Schedule.

During the second year, students study the history of art within their major and also choose an elective Art History course.

The Studio Breadth Requirement, generally completed by the end of the second year, is designed to provide students with a sense of what interdisciplinary syntheses are possible. In order to fulfill the Breadth Requirement, students must take a total of three beginning studio courses in at least two different disciplines outside of their major.

The Letters and Science course in the History of Western Civilization, taken during the first year, is followed by Methodologies of Modernism (LS10A/B) in the second year. This course continues the study of Western culture by examining the major issues and concerns of the Twentieth Century.

Third and Fourth Years

Third and fourth-year study at SFAI consists primarily of expanding artistic development with a mix of further studio and Letters and Science courses. As a student's command of technique increases, the further studio courses become less subject-oriented. During the third and fourth years, a student's personal inspiration, drive and development of artistic resources, coupled with a higher level of technique, lead to a more personal and essentially tutorial relationship with the faculty.

In the third and fourth years, the suggested curriculum for each of our major departments may seem unspecific. By this point in a student's development, "further" refers to individual use of the resources available at SFAI. Although each of our majors has different emphases and requirements, they all show the same general curricular organization:

Course Requirements

	Semester 1st	Semester 2nd
First Year		
Studio Major or Elective	✓	✓✓
Freshman Core Studio	✓	
English	✓	
Western Civilization	✓	✓
Art History Survey	✓	✓
Studio Breadth		✓
Second Year		
Studio Major	✓✓	✓✓
Studio Breadth	✓	✓
Methodologies of Modernism	✓	✓
Major Art History	✓	
Art History Elective		✓
Third Year		
Studio Major	✓✓	✓✓
Studio Major or Elective	✓	✓
Natural Science	✓	
Art History Elective	✓	
Social Science		✓
Humanities Elective		✓
Fourth Year		
Studio Major	✓	✓
Studio Major or Elective	✓✓	✓
Non-Western Cultural History	✓	
Letters & Science Elective	✓	✓
Studio Elective		✓✓

NOTE: ✓ is one course

The curriculum includes 13 courses (39 units) in the major, 3 courses (9 units) in Studio Breadth, and 8 courses (24 units) of Studio Electives for a total of 24 courses (72 units) in the studio, plus 11 courses (33 units) in Letters and Science and 5 courses (15 units) in Art History for a total 16 courses (48 units) in general education. All courses are given for 3 semester units; 40 courses equals 120 units for the BFA degree. Specific requirements for each major are listed in the individual departments' sections of this catalog.

Furthermore, the guidelines given for completion of the BFA and MFA degrees refer only to study during the Fall and Spring semesters. Undergraduate students often advance their progress by taking courses in one or both of the two, six-week sessions which are offered each summer.

THE GRADUATE PROGRAM
MASTER OF FINE ARTS (MFA) DEGREE

The goal of the Art Institute's MFA program is to help students make art of the highest calibre; to prepare the strongest possible artists, in terms of their art and their understanding of its position in the contemporary world, so that they may continue working independently as artists throughout their lives. SFAI's educational philosophy is that one learns to make the best art by bringing a solid base of skills and understanding (a BFA or BA degree) into an arena of broad, contemporary information, varied challenges and outstanding examples. We strive for a balance between providing artistic challenge and a supportive environment where provocative and innovative ideas can flourish. In order to fulfill this educational philosophy, the program includes aesthetic, intellectual, practical and validation components.

The aesthetic component is aimed at helping students develop personal insights and skills as artists. It consists of four semesters of a Studio Critique Seminar (#200) in the major, augmented by four semesters with a faculty tutor (#230). The intellectual component includes two semesters of work in Contemporary Theory and Criticism: AH240A, which is a survey of major movements and media in the fine arts since 1960, and AH241, a continually changing series of special topic seminars centered on particular developments in current theory and criticism. Students must also study the history of their major discipline, if this requirement has not already been fulfilled as an undergraduate.

The practical component of the graduate program helps students develop the professional skills necessary for success in the art world today and consists of two semesters of participation in our Internship/Teaching Assistantship Program (#296/297). We recommended that students also take Professional Practices (IN 152/252), offered each Spring semester.

The purpose of the Internship/TA Program is to give students direct experience and practical preparation for one or more of the many ways in which artists make a living. In the Professional Practices course students learn, among other skills, to put together portfolios, arrange exhibitions, manage studio leases, prepare taxes and write contracts.

The validation component consists of the Intermediate and Final Review (#291-4) and the MFA Exhibition and Catalog (#301). All are taken on a pass/no-credit basis. The purpose of the validation component is to confirm that a student's work has achieved the level of a professional artist.

In addition to the 51 units of required courses, students need 9 graduate-level elective units to complete the program. Upper-level undergraduate courses may also be taken for graduate elective credit.

The organization of the MFA program curriculum is as follows:

Course Requirements

	Semester 1st	2nd
First Year		
Major Studio Critique Seminar	6 units	6 units
Graduate Tutorial	3 units	3 units
Art History Since 1960	3 units	
Graduate Elective*	3 units	3 units
Special Topics in Contemporary History, Theory and Criticism		3 units
Second year		
Major Studio Critique Seminar	6 units	6 units
Graduate Tutorial	3 units	3 units
Internship/TA Program	3 units	3 units
Graduate Elective	3 units	3 units
Final Review, Exhibition and Catalog		0 units

*Graduate Electives include interdisciplinary seminars, tutorials, seminars in contemporary Art History, Theory and Criticism, additional Internships/Teaching Assistantships, the Professional Practices course, the history of the student's major studio discipline (if such a course has not been completed as an undergraduate), or undergraduate studio courses #100 through #199.

All students must fulfill the BFA Art History requirement in their major prior to or concurrent with their enrollment in the MFA program, and demonstrate knowledge of the art history of the Western tradition. No student will be allowed to complete the MFA program without fulfillment of these undergraduate requirements.

Recently, a new 13,000-square-foot graduate studio has been completed at 731 Market Street, in the heart of Downtown San Francisco. This facility provides studios for graduate students in the Painting and Sculpture areas as well as a critique room and storage space for students in the program. The studio is available to graduate students on a 24-hour, seven-days-a-week basis. Its location, near many of the City's major galleries and museums, ensures an unusually high level of professional exposure for SFAI students.

The SFAI MFA program consists of courses, but, equally importantly, it consists of community. The graduate program in the fine arts is primarily a community of artists. As part of this community, students will gather information, meet the highest level of challenge, develop practical skills for survival, and push the frontiers of their work and their lives as artists.

SUMMER PROGRAM

SFAI offers two summer sessions of six weeks each. Undergraduate credit may be earned during these sessions and credit may be applied to the degree program. The Summer Program provides the opportunity for students to accelerate their progress towards the completion of their degree. Students may complete the equivalent of one full-time semester by attending both sessions. The program also enables students to take advantage of faculty and curriculum which may not be available during the regular academic year. Although the Summer Program is intended to fit into the regular academic program, students from other colleges often enroll for the summer as visiting non-degree students.

The Summer Program, due to its shortened and intensified period of study, often proves to be one of the most exciting and stimulating portions of the curriculum. A variety of special workshops and visiting artist programs, such as the Art Writer's Workshop or the Art, Psyche, Spirit conference, help ensure that each summer session is a unique educational experience.

A special Summer Program bulletin is published each spring. It includes full descriptions of the upcoming Summer Program as well as the schedule of classes and mail-in registration forms

Ronen Geffen
sculpture student, BFA
Appearance
sandcast plaster
life-size
1987

DEPARTMENTS & PROGRAMS

The following pages describe the San Francisco Art Institute's major departments and special programs. Each department presents a statement of its purpose and educational philosophy, a summary of its facilities and equipment, a four-year guide to completion of undergraduate degree requirements in its major, a faculty roster and photographs of faculty work. Course descriptions and faculty biographies are included in the back of this catalog.

The studio is basic to the educational experience of art students and so, although each department has its own policies and procedures for the use of facilities and equipment, our studios generally remain open 24 hours a day, seven days per week.

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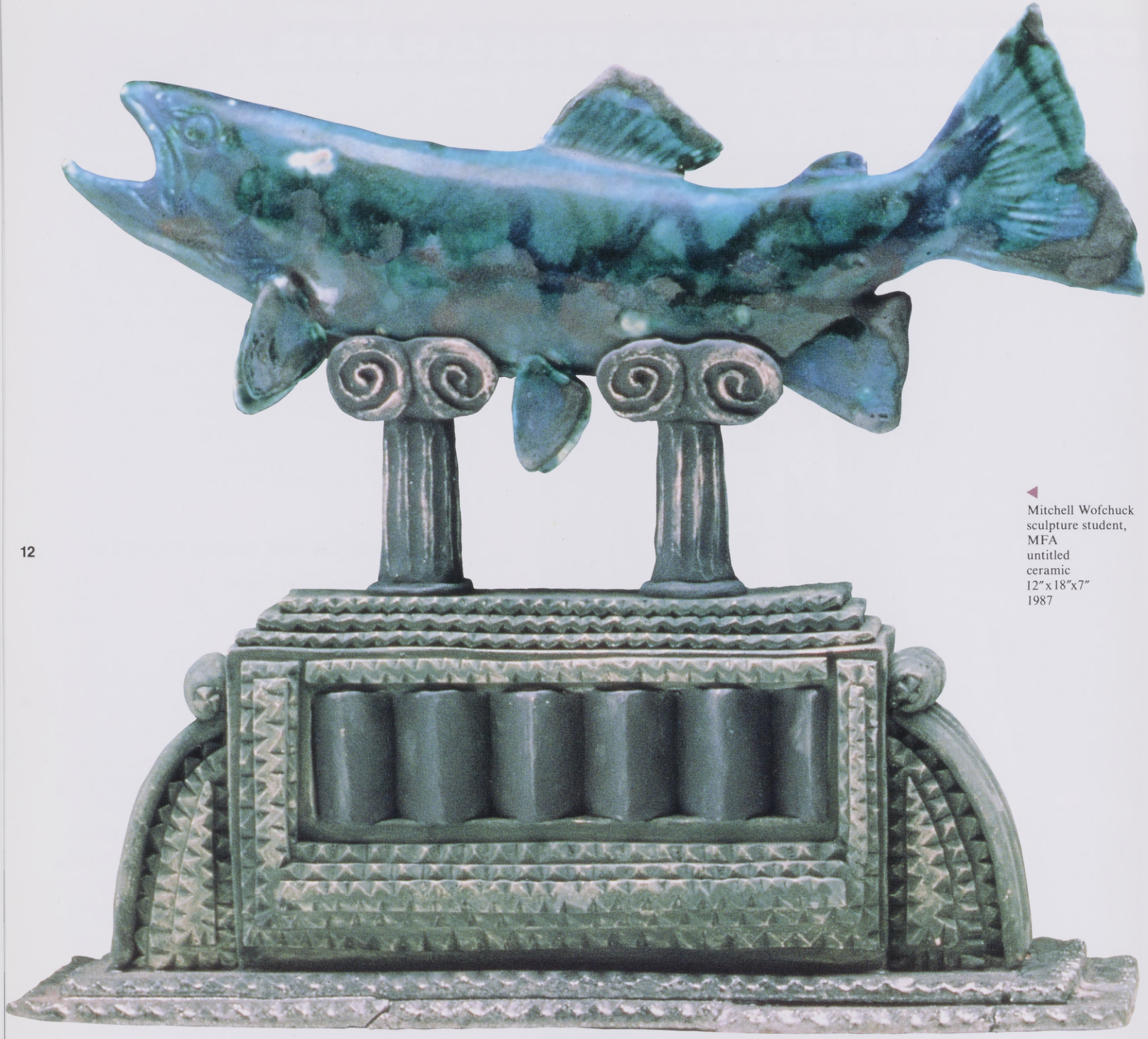


Mitchell Wofchuck
sculpture student,
MFA
untitled
ceramic
12″x18″x7″
1987

FRESHMAN CORE PROGRAM

The purpose of First Year study at the San Francisco Art Institute is three-fold: to provide students with the basic skills and information necessary to begin work in their primary field of studio interest, to provide students with the basic language skills and historical and cultural information that is necessary to begin college-level work in Letters and Science and Art History, and to provide students with a nurturing community that shares not only a common vocabulary for description, analysis and criticism of art in any medium, but also shares values regarding the nature of art and the artist's role in society. The Freshman Core Studio is addressed to this third purpose, which gives drive and meaning to students' work at SFAI, and to future careers as mature artists.

The course content of the Freshman Core Studio is the educational focus of the first year of study at SFAI. This studio course is designed to provide a secure foundation for the aesthetic, critical and intellectual skills inherent in the creative process: to examine both the philosophical and the visual concepts involved in the development of personal style and artistic vision; the exploration of design and color theory, figurative and non-figurative styles of art; and the vocabulary and techniques of art criticism. The course content is structured around integrating the student into the SFAI community and the school's values of personal integrity, rigorous criticism, creativity and risk. Because the goal is primarily a subjective transformation in the individual student, information is presented and skill is taught not as an end in itself, but as a means to the personal growth necessary for success within the SFAI community and as a mature artist functioning effectively in the world. Class projects include work in a variety of media.

The beginning courses in the major provide technical skills for the manipulation of materials and formal methods for shaping the color, form and space of what is seen. All beginning studio courses share the educational philosophy that "answers don't make sense unless there's a question," and that the relevant questions are those which come from the individual student's experience. Thus, the "answers," the skills and information taught, must be carefully tailored to individual student's needs.

The beginning courses in general education, including Art History, share the philosophy that First Year students need a secure, well-organized foundation of language, research skills and historical/cultural information. Hence, First Year Letters and Science courses concentrate on the histories of the Western tradition in both the humanities and the visual arts, and use these subjects to teach the language skills necessary for research, analysis, criticism, and effective written and oral communication.

Regular Faculty 1989/90
Ivan Majdrakoff, Chair
Jack Fulton
Paul Kos
Mark Van Proyen

Visiting Faculty
Barbara Penn

Course Requirements

	Semester 1st	Semester 2nd
First Year		
Studio Elective	✓	✓
Freshman Core Studio	✓	
English	✓	
Western Civilization	✓	✓
Art History Survey	✓	✓
Studio Elective		✓
Studio Elective		✓

NOTE: ✓ is one course

◀◀
Will Miller
film student, MFA
The Order of Things
film installation
12 minutes
1987-88

◀◀
Claire Bain
film student, BFA
Its Me Part 3:
Gee, Dad!
16mm sound film
5 minutes
in progress 1989

◀
Paul Baker
film student, BFA
untitled
1988

FILMMAKING

"Cameras do not make films," said Maya Deren. "Filmmakers make films. Improve your films not by adding more equipment and personnel but by using what you have to the fullest capacity. The most important part of your equipment is yourself; your mobile body, your imaginative mind, and your freedom to use both." This is also the philosophy of the Art Institute's Filmmaking Department.

The SFAI Filmmaking Department is devoted to preparing students to become fine artists in the medium of film and/or extended forms. Film as fine art is film in which the expressive intent of the maker is primary—film for which the artist takes full responsibility for its purpose, aesthetics and realization. Art Institute faculty members are chosen for their significance and achievement as artists and teachers. They are a key element of the resources we provide for artists in the struggle to put their ideas on film.

One of our faculty has said, "I function as an artist who happens to use film instead of paint and canvas... and because I function as an artist, I know that technique is at the service of vision. I tell my students, 'when you show us your vision, we'll help you with the technique to realize it.'"

Facilities and Equipment

The department has extensive facilities for shooting and editing in 8mm and 16mm. Each student is required to have an 8mm or 16mm camera. However, additional cameras and tape recorders with accessory equipment can be checked out. Filmmaking facilities include two shooting studios, two animation stands, two JK optical printers, two studios for mixing and recording sound, well-equipped editing rooms and several flat-bed editing tables. All studios are available on a 24-hour basis. Each student receives individual instruction on the use of equipment as needed.

Specialized Technical Workshops

In addition to the regular schedule of classes, the Filmmaking Department offers regular workshops on all aspects of the use of technical equipment.

The SFAI Film Festival

The annual SFAI Film Festival is organized entirely by students and attracts entries from all over the world. Winning films are chosen by a panel of professional judges and are shown on three consecutive nights during the spring.

Regular Faculty 1989/90

Janis Crystal Lipzin, Chair
Steve Anker
Ernie Gehr
Larry Jordan
George Kuchar
Gunvor Nelson
Al Wong

Visiting Faculty 1988/89

Abigail Child
Vincent Grenier
Caroline Savage-Lee
Warren Sonbert

Guest Artists 1988/89

Charles Amirkhanian
Jo Babcock
Steve Benson
Sheldon Brown
Rudy Burckhardt
Nick Dorsky
Michelle Ellis
Terry Fox
Barbara Hammer
Peter Herwitz
Ken Jacobs
Lewis Klahr
Kenny Kraus
Bill Maxwell
Nathaniel Porsky
Jeff Preiss
Renny Pritikin
Zheng Rong Rong
Hans Slugh
Phil Solomon
Scott Stark
Susan Thackery
Chris Wellsby

Roy Ramsing, Adjunct Faculty/
Technical Director

THE UNDERGRADUATE PROGRAM

The following pattern of courses is a suggested guide for completion, in four years, of the 120 semester units required for the BFA degree in Filmmaking:

Course Requirements

	Semester 1st	Semester 2nd
First Year		
First Year Film A*	✓	
Freshman Core Studio	✓	
English	✓	
Western Civilization	✓	✓
Art History Survey	✓	✓
First Year Film B*		✓
Studio Elective		✓
Studio Breadth		✓
Second Year		
Further Film	✓✓	✓✓
Studio Breadth	✓	✓
Methodologies of Modernism	✓	✓
Film History	✓	
Art History Elective		✓
Third Year		
Further Film	✓✓	✓✓
Studio Elective	✓	✓
Natural Science	✓	
Art History Elective	✓	
Social Science		✓
Humanities Elective		✓
Fourth Year		
Further Film	✓✓	✓
Studio Elective	✓	✓✓✓
Non-Western Cultural History	✓	
Letters & Science Elective	✓	✓

NOTE: ✓ is one course

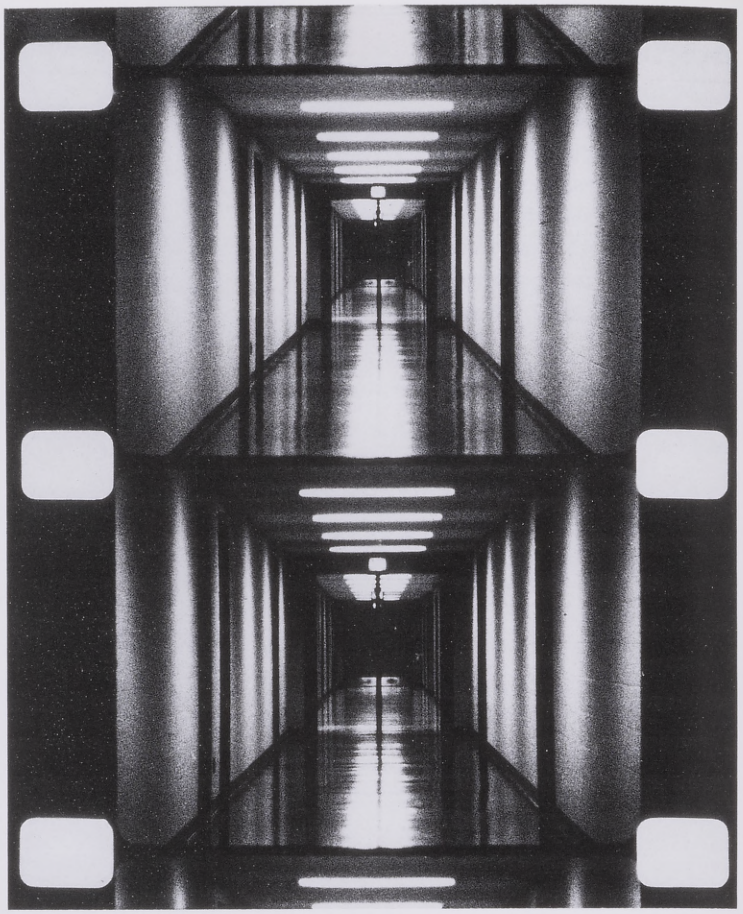
*An introduction to the history of independent filmmaking is included in the course content of First Year Film A and B.

All courses are 3 units; 40 courses equals 120 semester units.

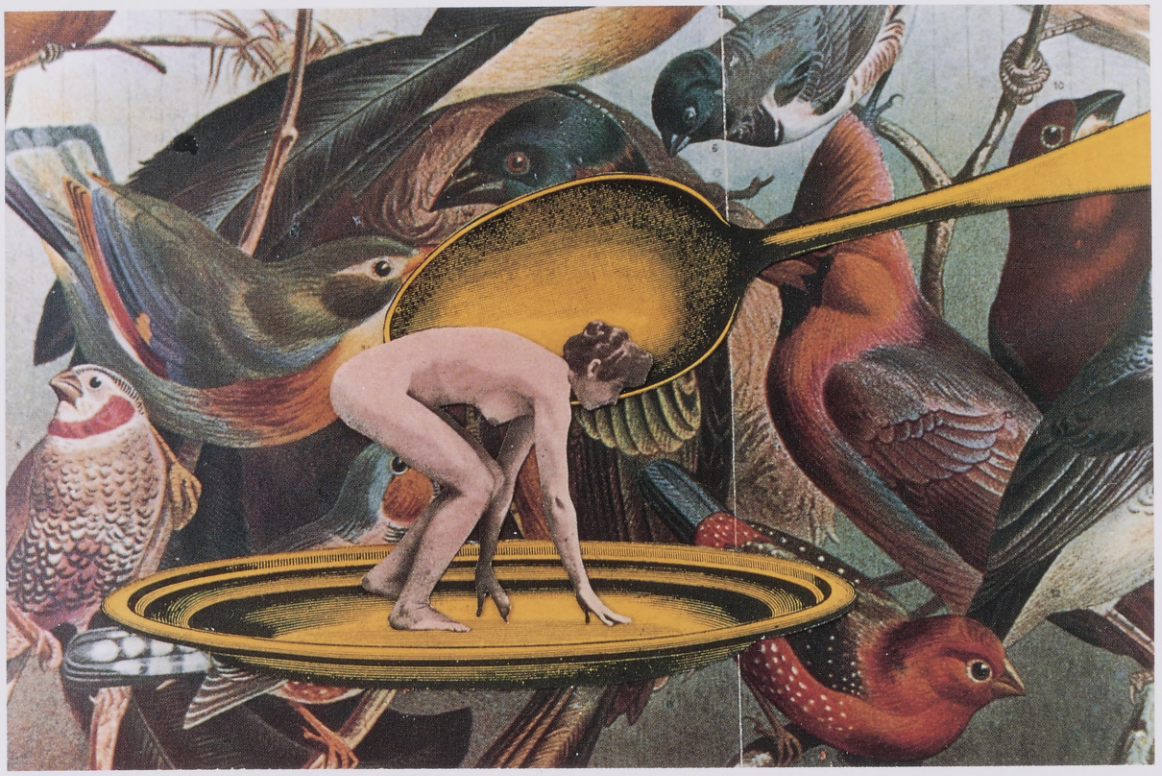
THE GRADUATE PROGRAM

The course requirements for the MFA degree in Filmmaking are detailed in the general MFA curriculum described in the graduate program section of this catalog. The Film Department offers a special graduate seminar on Film Theory and Criticism (F241), which is required of all second-semester MFA film students.

Al Wong
film faculty
Each Time I See You,
I Feel It Could Be
the Last
video installation
1988



Ernie Gehr
film faculty
Serene Velocity
film still
1970



Larry Jordan
film faculty
Sophie's Place
16mm film, 90 minutes
color/sound
1986

Gunvor Nelson
film faculty
Light Years
film still

Janis Crystal Lipzin
film faculty
Determination: Arson
mixed media
installation
photos, burnt objects,
chalk
8'x24'
1987

PAINTING

The Painting Department seeks to stimulate students' ability to think creatively through expression in painting and drawing. Our faculty recognizes and encourages individual differences by working with students on a personal basis, and by insisting that they cultivate self-evaluation as their most important critical resource.

The techniques of painting and drawing originate in emotion, experience and imagination, which provide continually developing sources of inspiration. Our faculty encourages students to improvise and to trust their intuitive responses in order to discover new approaches to creativity. We strive to recognize students' personal complexities and to understand their unique concerns in order to guide them through tentative stages toward mature artistic statements. And while painting and drawing are perhaps the oldest of the visual arts, we emphasize their close relationship to both social and scientific invention in a world rich with new discoveries.

In addition to participation in the annual Spring Show and the exhibition program of the Diego Rivera Gallery, students of the Painting Department exhibit work in the Art Institute courtyard and quadrangle throughout the year.

Facilities

Departmental facilities include four large painting studios, an area for spray painting and two spacious drawing studios. The painting studios are open 24 hours a day, seven days per week. There are individual studio areas on campus for third and fourth-year students selected for the Honors Studio Program. Additional space is available for lectures and demonstrations. Approximately 600 canvas storage spaces and 100 drawing storage shelves as well as hand and power tools are available in the rack room.

For graduate students in painting and sculpture, the department has studio space, a seminar room and lounge located off campus at 731 Market Street in San Francisco.

Regular Faculty 1989/90

Jeremy Morgan, Chair
Pegan Brooke (Chair, MFA Program in Painting and Sculpture)
Tom Akawie
Julius Hatofsky
Pat Klein
Shari Lamanet
Ivan Majdrakoff
Bruce McGaw
Irene Pijoan
Barbara Rogers (on leave 89/90)
Sam Tchakalian
Carlos Villa
Franklin Williams

Visiting Faculty 1988/89

Miran Ahn
Drew Beattie
Scott Bell
Barbara Friedman
Patsy Krebs
Jill Light
Sabina Ott
Barbara Penn
Jonathan Robinson
Margaret Thomas
Michael Tompkins
Shari Urquhart
Tony Wong

THE UNDERGRADUATE PROGRAM

The following pattern of courses is a suggested guide for completion, in four years, of the 120 semester units required for the BFA degree in Painting:

Course Requirements

	Semester 1st	2nd
First Year		
Beginning Painting	✓	✓
Freshman Core Studio	✓	
English	✓	
Western Civilization	✓	✓
Art History Survey	✓	✓
Beginning Drawing		✓
Studio Breadth		✓
Second Year		
Further Painting	✓	✓
Beginning Drawing	✓	
Studio Breadth	✓	✓
Methodologies of Modernism	✓	✓
Art History Elective	✓	✓
Further Drawing		✓
Third Year		
Further Painting	✓	✓
Further Drawing	✓	✓
Studio Elective	✓	✓
Natural Science	✓	
Art History Elective	✓	
Social Science		✓
Humanities Elective		✓
Fourth Year		
Further Painting	✓	✓
Studio Elective	✓✓	✓✓✓
Non-Western Cultural History	✓	
Letters & Science Elective	✓	✓

NOTE: ✓ is one course

All courses are 3 units; 40 courses equals 120 semester units.

THE GRADUATE PROGRAM

The MFA programs in Painting and Sculpture/Ceramic Sculpture are combined. When applying to the program, graduate students declare a major in one of the two disciplines. Studio Critique Seminars (PSC200) with both painting and sculpture students are given each semester; faculty offering seminars and tutorials include both painters and sculptors.

Students are admitted to the program by a faculty committee comprised of members of both the Painting and the Sculpture/Ceramic Sculpture Departments. Students may choose their tutorial faculty from either of the two departments. Comprehensive reviews of student work are conducted by joint committees from the two departments at the end of the first and second year. Some graduate studio space is shared by students from the two areas. The course requirements for the MFA degree in Painting, Sculpture/Ceramic Sculpture programs are detailed in the general MFA curriculum described in the graduate program section of this catalog.

▶ Pegan Brooke
painting faculty
Hills
oil on canvas
44″x100″
1988

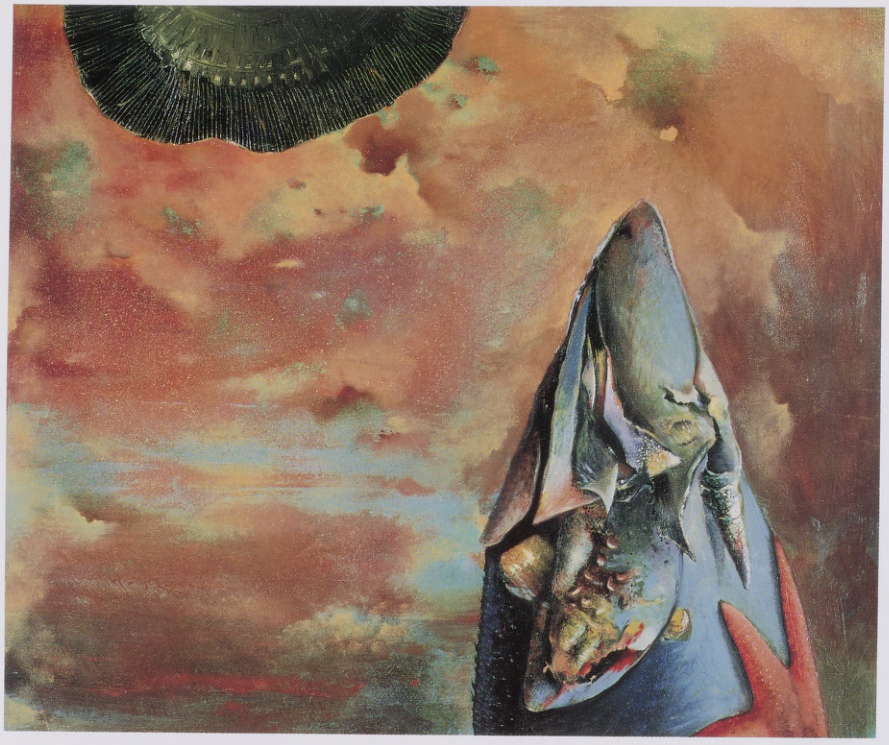
▶ Ivan Majdrakoff
painting faculty
Daydream
acrylic on canvas
48″x60″
1987

Sam Tchakalian
painting faculty
Shop Talk
oil on canvas
1988

Franklin Williams
painting faculty
Philosophical Beggar
oil on canvas
60¾″x55¾″
1987

Inez Storer
painting faculty
An Intimate
Conversation
92″x48″
1989

Pat Klein
painting faculty
Night Bloom
acrylic on canvas
60″x78″
1988



Barbara Rogers
painting faculty
Trochus
oil on canvas
44″x52″
1988

Irene Pijoan
painting faculty
untitled
gouache and acrylic
on paper
72″x48″
1988

Julius Hatofsky
painting faculty
Dark Columns #7
oil on canvas
78″x116″
collection of Barbara
and James Willenborg

Jeremy Morgan
painting faculty
Silent
acrylic and ink
10″ x 11″
1988

Thomas Akawie
painting faculty
Magnetic Shadow
acrylic on canvas
48″x48″
1988

Carlos Villa
painting faculty
Marc and Christel
patinated bronze
mounted on
chrome-plated steel
58″x57″x57″
1987

Bruce McGaw
painting faculty
Storm
oil on canvas
5′x7′
1984

Shari Lamanet
painting faculty
mixed media on
photographic paper
40″x 30″
1986

▲
Al Ardelle
p/v student
Van Gogh's Room
installation
work in progress for
MFA exhibit 1990

PERFORMANCE/VIDEO

The Performance/Video Department is oriented around concept and strategy, emphasizing risk, experimentation and rigorous criticism over craft, and the facile manipulation of materials. The department encourages a discourse which is centered on aesthetic rather than technical issues, perceiving media and other technologies as tools to aid artists in achieving conceptual goals, rather than ends in themselves.

The department teaches that meaning derives from content. Therefore, studio classes, particularly at the beginning level, are viewed as laboratories for intense experimentation and analysis.

The department's purpose is reflected throughout its curriculum. At the beginning, PV1 orients all incoming students to the basic philosophy and attitudes of the department. This is followed by History of Performance/Video (PV40), which presents students with information about the work of major artists who share the conceptual emphasis of the department, providing an historical context for the students' own studio work. This second-year course is supplemented by a Survey and Discussion of Contemporary Issues and Artists (PV41), which is a changing showcase of visiting artists, major ideas and notable works in the contemporary scene. The Further Work courses continue the emphasis of the beginning courses by offering students the opportunity for open-ended exploration of the field to the limits of their conceptual and technical ability. The supplementary media-oriented and more specialized courses provide students with basic technical information and skills which may be necessary for the realization of their work. These supplementary courses are conducted by the core faculty and by distinguished visiting artists who bring their unique vision and expertise into the department's curriculum.

Facilities and Equipment

The Performance/Video Department maintains two 3/4″ (cuts only) video editing suites and a color studio equipped with two matched cameras and a color switcher. Portable 3/4″ and 8mm video production packages are available.

The computer lab maintains six work stations of varying complexity, including simple mouse-driven programs, several programming languages, a full 3-D modeling system with 3/4″ video animation, and a digital sampling keyboard with direct computer interface. Technical assistance is available for all equipment. The studios and editing facilities are accessible 24 hours a day.

Regular Faculty 1989/90

Doug Hall, Chair
Chris Brown
Sharon Grace
Paul Kos
Tony Labat
Don Lloyd

Visiting Faculty 1988/89

Vito Acconci
Dara Birnbaum
James Elliott
Terry Fox
David Ireland
Michael Naimark
Mark Pauline
Robert Riley
John Woodall

Steve Lambright, Department Manager

THE UNDERGRADUATE PROGRAM

The following pattern of courses is a suggested guide for completion, in four years, of the 120 semester units required for the BFA degree in Performance/Video:

Course Requirements

	Semester 1st	Semester 2nd
First Year		
Beginning P/V	✓	✓
Freshman Core Studio	✓	
English	✓	
Western Civilization	✓	✓
Art History Survey	✓	✓
Studio Elective Studio Breadth		✓✓
Second Year		
Further Work in P/V	✓✓	✓
Studio Breadth	✓	✓
Methodologies of Modernism	✓	✓
History of P/V	✓	
Contemporary Issues in P/V		✓
Art History Elective		✓
Third Year		
Further Work in P/V	✓✓	✓
Studio Elective	✓	✓
Natural Science	✓	
Art History Elective	✓	
Contemporary Issues in P/V		✓
Social Science		✓
Humanities Elective		✓
Fourth Year		
Further Work in P/V	✓	✓
Studio Elective	✓✓	✓✓
Non-Western Cultural History	✓	
Letters & Science Elective	✓	✓
Contemporary Issues in P/V		✓

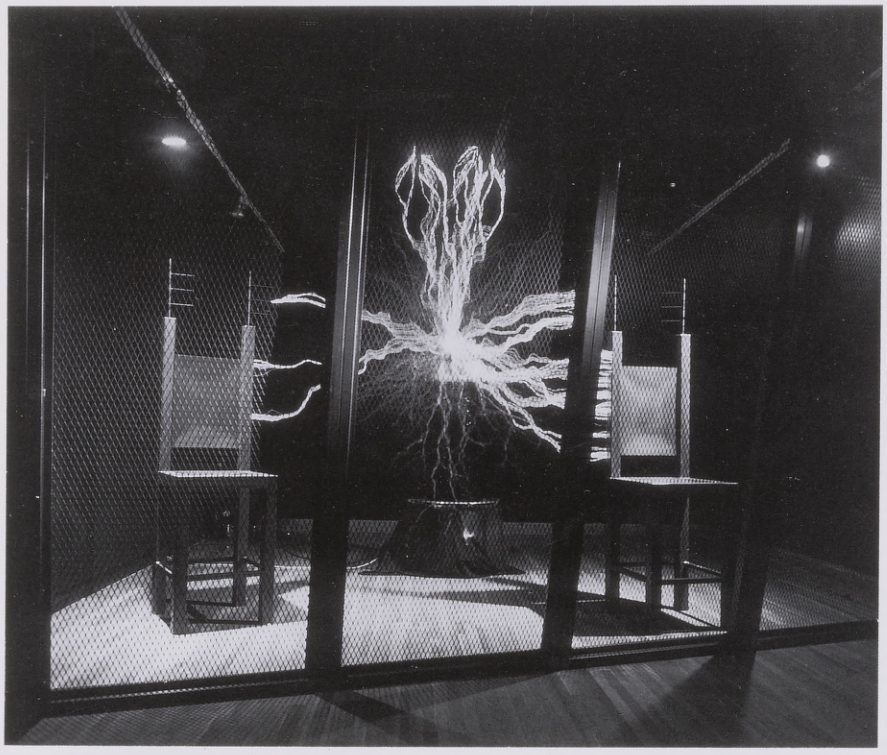
NOTE: ✓ is one course

All courses are 3 units; 40 courses equals 120 semester units.

THE GRADUATE PROGRAM

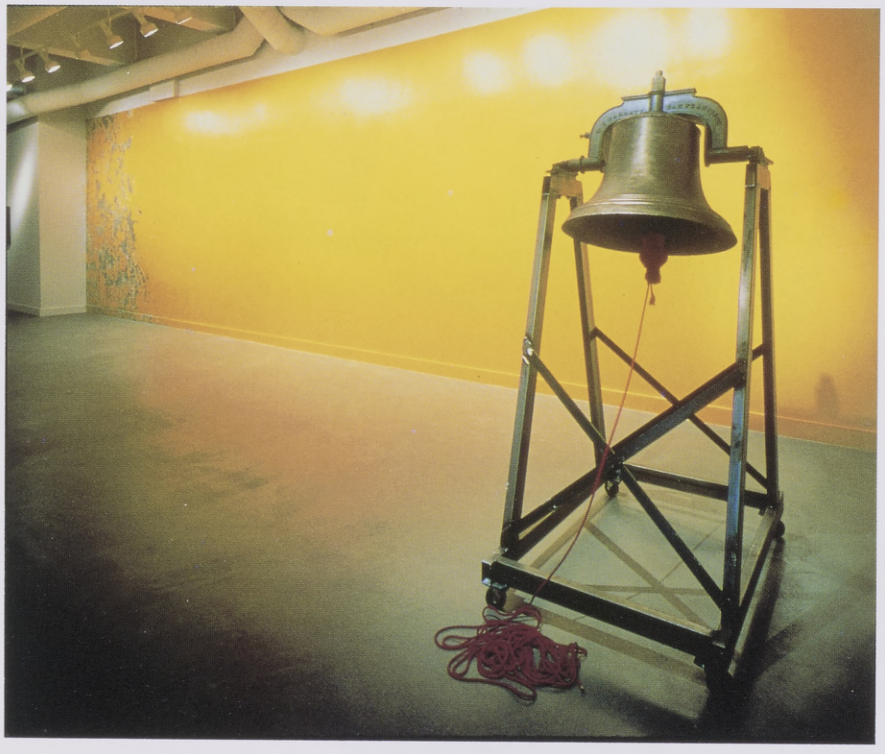
The course requirements for the MFA degree in Performance/Video are detailed in the general MFA curriculum described in the graduate program section of this catalog. All graduate students who have not done undergraduate work in SFAI's Performance/Video Department are required to take Beginning Performance/Video and the History of Performance/Video (P/V40) during their first semester in the program.

Eat
an installation by
Michael Naimark's
p/v class, 1989

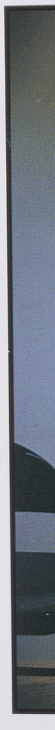


Doug Hall
p/v faculty
The Terrible Uncertainty of the Thing Described
detail,
video installation
1987
collection of the San Francisco Museum of Modern Art

Photo Credit:
Hansen/Mayer

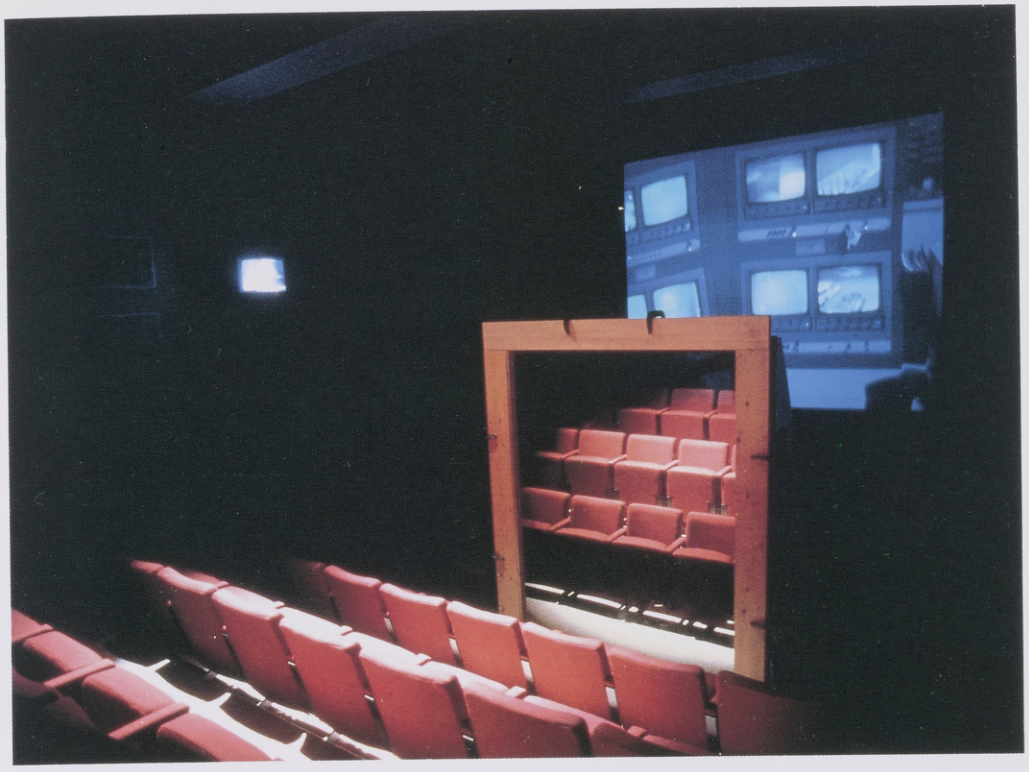


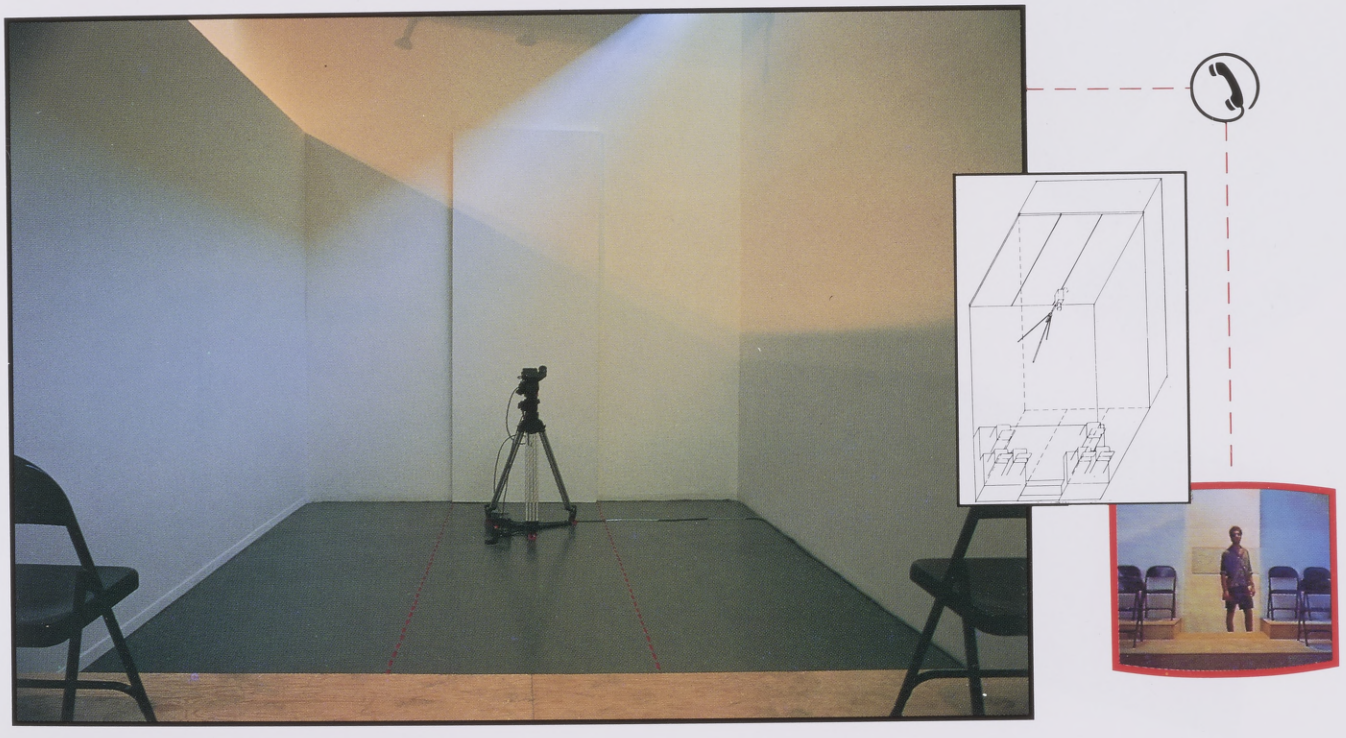
Tony Labat
p/v faculty
David and Goliath I
video installation
Museum of Contemporary Art
Los Angeles
1988



Sharon Grace
p/v faculty
The Review Stand
installation
Walter/McBean Gallery
1988

Paul Kos
p/v faculty
Baja Bell
1988





PHOTOGRAPHY

The Photography Program emphasizes the development of the individual photographer/artist. Craft and the historical and contemporary uses of photography are taught to enhance the development of the student's personal vision.

The curriculum is designed to encourage the development of the skills and insights necessary for self-evaluation and personal expression. The history of photography is tied intimately to the history of art and culture, and this connection is examined early in the program to give students an understanding of the basic characteristics of the medium. From that point, students are encouraged to explore the rich territory of political, literal and symbolic expression. As active artists, our faculty represents a diverse range of experience in traditional and contemporary approaches to the medium, and the courses reflect their major concerns and artistic orientations.

To complement the classroom-oriented aspect of the Photography Program, the department administers the Stillights Gallery, which exhibits the work of students, faculty and visiting artists. Exhibitions are juried and curated by students.

The department regularly hosts visiting photographers of regional and national reputation, and offers symposia on subjects of current importance.

Facilities

The Photography Department provides both group and individual darkroom facilities for developing, enlarging and printing black-and-white and color photography, ranging from 35mm to 8x10 formats. Facilities are accessible to students seven days a week and after hours by special arrangement. With the exception of film developer, all chemistry for black-and-white photography, EP2 color chemistry and Cibachrome is provided by the department.

The black-and-white facilities include five 2¼″ Leitz enlargers, four 4x5 Beselers, one point-source Beseler, four 4x5 Omegas, two Durst 5x7 enlargers (one with a dichroic color head), three 4x5 chromega D dichroic enlargers, five 4x5 Saunders dichroic enlargers, one 42″ Hope processor and one Cap 40 Ciba processor.

Students also have access to Norman strobes, photo floods and stands, tripods and 4x5 view cameras. All students receive individual instruction as needed for their equipment.

Regular Faculty 1989/90

Henry Wessel, Chair
Jerry Burchard
John Collier, Emeritus
Linda Connor (on leave 89/90)
Jack Fulton
Pirkle Jones
Reagan Louie

Visiting Faculty 1988/89

Michael Bishop
H. Terry Braunstein
Susan Friedman
Phillip Gefter
Ingeborg Gerdes
Jim Goldberg
John Harding
Minnette Lehmann
Mimi Plumb-Chambers
Michelle Vignes

Dona Lantz, Adjunct Faculty/
Department Manager

THE UNDERGRADUATE PROGRAM

The photography faculty has organized a group of intermediate courses presenting the core of information necessary for successful work in photography. Although the syllabi for these courses remain constant, the faculty rotates. The core group of courses includes the History of Photography (PH40); Understanding Photographs (PH50); Culture and Document (PH51); Editing, Sequencing, Presentation (PH52); Large Format (PH53); Color (PH54); and Extended Media/Alternative Processes (PH55). Of these, three core courses, PH 40, 50 and 52, are required for a total of 9 units for all majors plus three courses (9 units) chosen from PH 51, 53, 54 and 55, for a combined total of six courses (18 units) in core photography for all majors. This portion of the curriculum is the foundation for the rest of the program and must be completed by the end of the student's fourth semester. In addition to these core classes required for intermediate students, all students are required to complete a Senior Thesis Project (PH190).

The following pattern of courses is a suggested guide for completion, in four years, of the 120 semester units required for the BFA degree in Photography:

Course Requirements

	Semester 1st	2nd
First Year		
Beginning Photography	✓	
Freshman Core Studio	✓	
English	✓	
Western Civilization	✓	✓
Art History Survey	✓	✓
Understanding Photographs		✓
Editing, Sequencing, Presentation		✓
Studio Breadth		✓
Second Year		
Photo Core	✓✓	✓
Studio Breadth	✓	✓
Methodologies of Modernism	✓	✓
History of Photography	✓	
Further Photo		✓
Art History Elective		✓
Third Year		
Further Photo	✓✓	✓✓
Studio Elective	✓	✓
Natural Science	✓	
Art History Elective	✓	
Social Science		✓
Humanities Elective		✓
Fourth Year		
Further Photo	✓	
Senior Thesis Project		✓
Studio Elective	✓✓	✓✓✓
Non-Western Cultural History	✓	
Letters & Science Elective	✓	✓

NOTE: ✓ is one course

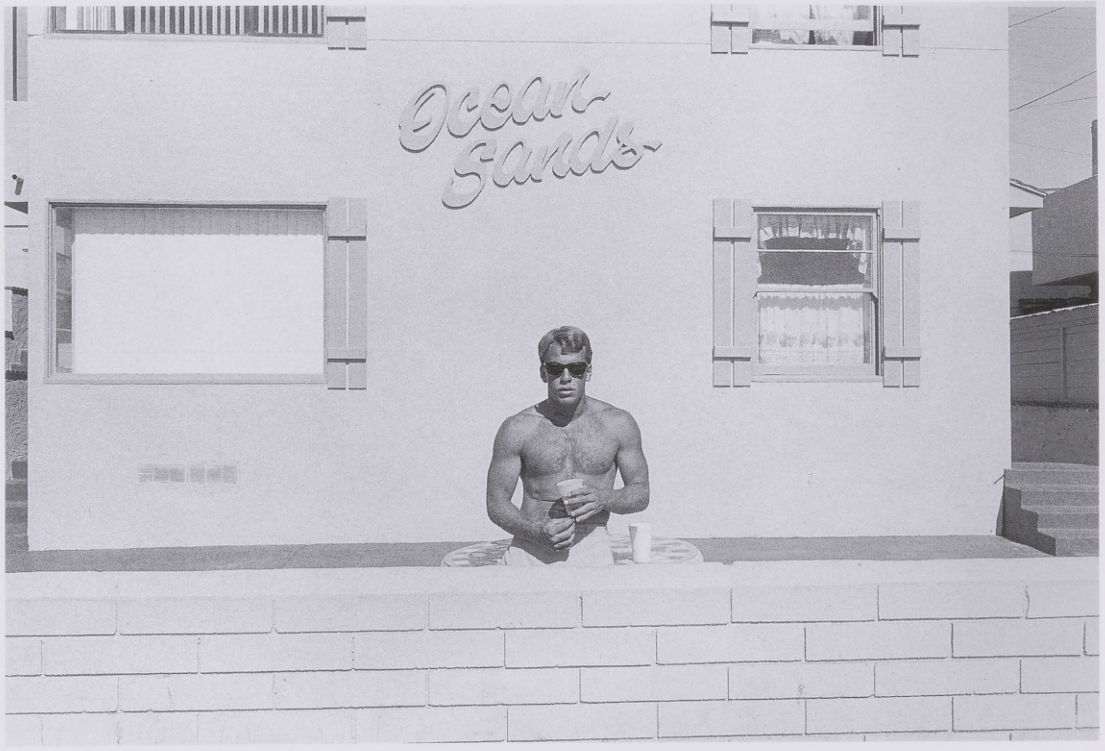
All courses are 3 units; 40 courses equal 120 semester units.

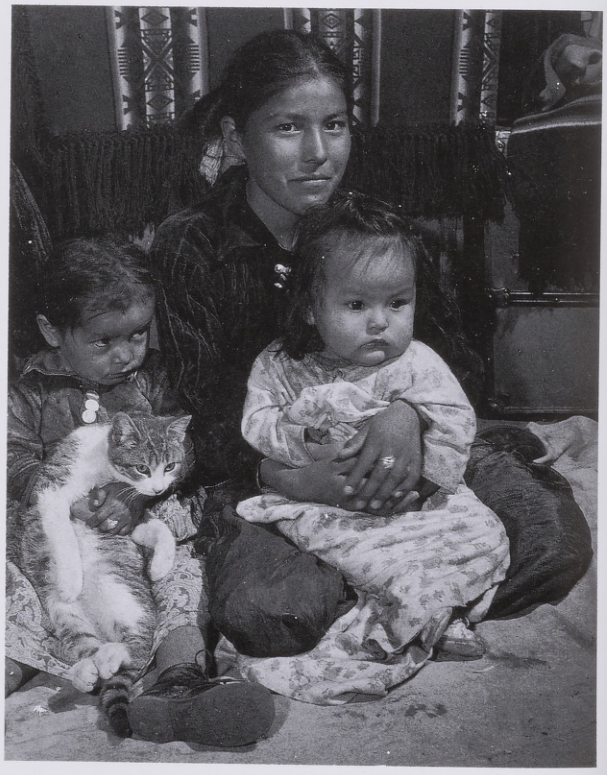
THE GRADUATE PROGRAM

The course requirements for the MFA degree in Photography are detailed in the general MFA curriculum described in the graduate program section of this catalog. The Photography Graduate Studio Critique Seminar meets twice weekly, and is team-taught by two members of the Photography faculty.

Reagan Louie
photography faculty
Shanghai 1987

Henry Wessel
photography faculty
Southern California
1986
15″x 22½″





Pirkle
photo
Dorot
photo
destru
Califo
Berry
1956

Linda
photo
Dots a
Fourt
Bluff,
1987

Jack
photo
Verna
cibach
20″ x
1986

Jerry
photo
Recor
Gawd
Temp
Pagar
1981

John
photo
Naval
1948

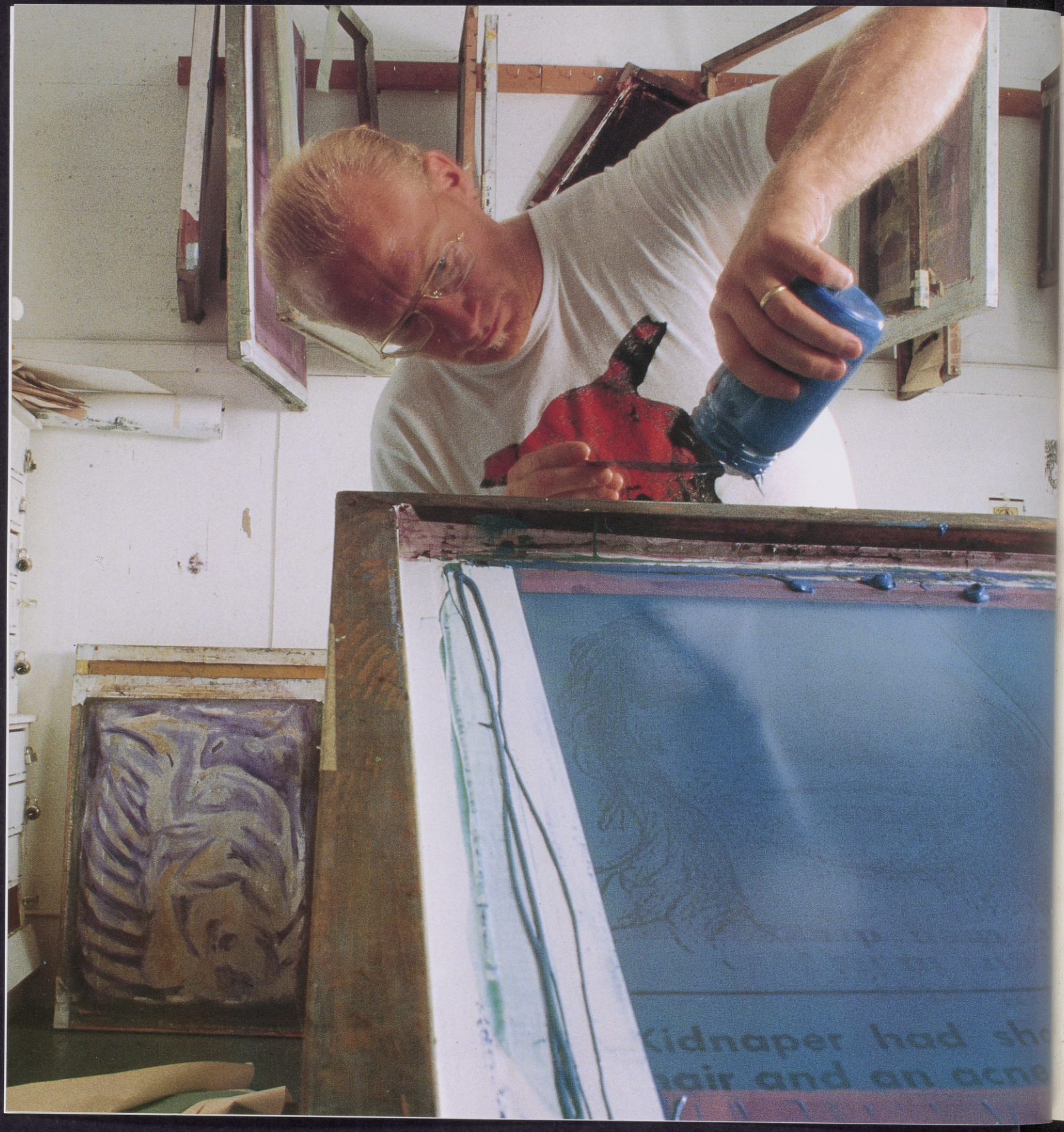
Pirkle Jones
photography faculty
Dorothea Lange
photographs the
destruction of a
California landmark
Berryessa Valley
1956

Linda Connor
photography faculty
Dots and Hands
Fourteen Window Ruin
Bluff, Utah
1987

Jack Fulton
photography faculty
Vernal, Utah
cibachrome
20″ x 16″
1986

Jerry Burchard
photography faculty
Reconstruction of
Gawdawpalin
Temple
Pagan, Burma
1981

John Collier
photography faculty
Navaho Sisters
1948


kidnaper had sh
hair and an acne

PRINTMAKING

The printmaking curriculum consists of courses in lithography, intaglio, silkscreen, and the photographic processes as applicable to these print disciplines. Exploration within each particular area is encouraged.

To enable the student to fully explore the visual and expressive potential of the fine print, the printmaking faculty encourages a firm technical foundation. The overall emphasis in the department, however, is placed on the fusion of visual concept with technical process, rather than simple mechanical and quantitative production of print editions. Students are evaluated for both technical proficiency and artistic maturity.

With an intensive curriculum including critique sessions, seminars, technical instruction and individual dialogue with faculty members, the Printmaking Program is designed to allow students to refine their critical insights and visual vocabulary. Through this process, they emerge as mature and technically competent visual artists.

Students participate in exhibitions in the department's hallway gallery as well as in the annual Spring Show. Each year at Commencement, the Printmaking Department presents its annual "Bronze Roller Award" with the names of that year's outstanding students.

Facilities and Equipment

The Printmaking Department occupies six studios, including two areas reserved for use by graduate students. These studios house professional equipment affording students ample opportunity to develop skills in the art of printmaking.

The department maintains a complete darkroom system, including an 18x22 process camera with a 24x32 copy board. The nine available presses include one offset press, three hand lithography presses ranging up to 30x48, and four etching presses ranging up to 32x52. The department also has a vacuum-frame unit for photographic work up to 50x62 and two silkscreen vacuum tables with a maximum size of 46x72.

Regular Faculty 1989/90

Richard Graf, Chair
Gordon Kluge
Larry Thomas

Robert Johnson, Adjunct Faculty

Visiting Faculty 1988/89

Al Smith

Guest Artists 1988/89

Kay Brodner
Lorenzo Bruno
Ray Saunders
Karen Zukor

Victoria Cameron, Department Manager

THE UNDERGRADUATE PROGRAM

The following pattern of courses is a suggested guide for completion, in four years, of the 120 semester units required for the BFA degree in Printmaking.

Course Requirements

	Semester 1st	2nd
First Year		
Beginning Printmaking	✓	✓✓
Freshman Core Studio	✓	
English	✓	
Western Civilization	✓	✓
Art History Survey	✓	✓
Studio Breadth		✓
Second Year		
Further Printmaking	✓✓	✓✓
Studio Breadth	✓	✓
Methodologies of Modernism	✓	✓
History of Printmaking	✓	
Art History Elective		✓
Third Year		
Further Printmaking	✓✓	✓✓
Studio Elective	✓	✓
Natural Science	✓	
Art History Elective	✓	
Social Science		✓
Humanities Elective		✓
Fourth Year		
Further Printmaking	✓	✓
Studio Elective	✓✓	✓✓✓
Non-Western Cultural History	✓	
Letters & Science Elective	✓	✓

NOTE: ✓ is one course

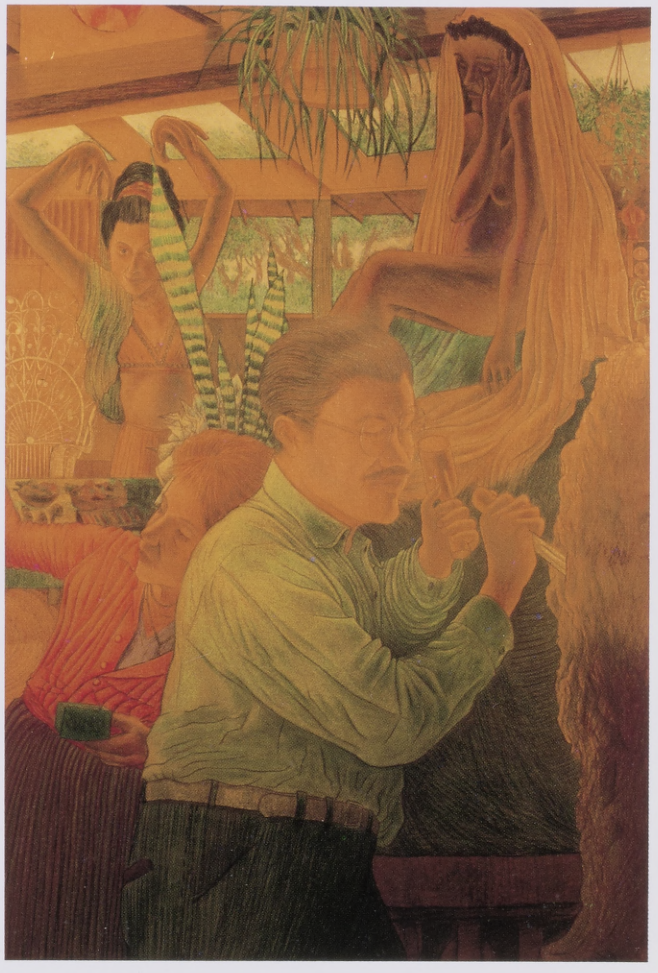
All courses are 3 units; 40 courses equals 120 semester units.

THE GRADUATE PROGRAM

The course requirements for the MFA degree in Printmaking are detailed in the general MFA curriculum described in the graduate program section of this catalog.

Larry Thomas
printmaking faculty
Temple Light/
Column #10
monotype
40″x20″
1988

Richard Graf
printmaking faculty
Labyrinth
oil, wax crayon
india ink
53″ x 35″
1988



SCULPTURE/CERAMIC SCULPTURE

Students in the Sculpture/Ceramic Sculpture Department are encouraged to establish a meaningful balance in their work between material and content, and to learn the visual language and idioms of contemporary sculpture in order to establish themselves professionally in the world of art.

The faculty represents a cross-section of attitudes and practices in contemporary sculpture, offering students a diverse range of technical and critical expertise. Instructors are practicing artists of national and international reputation. Visiting faculty regularly enrich students' educational experience by providing a wider exposure to ideas and analyses of work.

In addition to regular classes, the department presents a series of mini-workshops and demonstrations conducted by faculty, staff, students and special guests on casting techniques, welding, woodworking, joinery and other skills. The workshops are open to students in all majors.

Each year at Commencement the Sculpture/Ceramic Sculpture Department presents the Harold E. Weiner and Isaac Walter Memorial Prizes to outstanding students in the department.

Facilities and Equipment

The Sculpture Department occupies 6,840 square feet of classroom and shop space, including facilities for working in steel, wood, plaster and ceramics. The studio space has 25′ ceilings, large roll-up doors and an 18′ Gantry Crane to facilitate the moving of large works.

The department also has facilities for welding and finishing steel and other metals, including gas, arc and heli-arc welding, plasma cutting, sand blasting and spray painting. The wood shop has table saws, band saws, sanders, a power mitre box and drill presses. The department provides plaster, burlap and chicken wire to its students, as well as welding rods, oxygen and acetylene.

The Ceramic Sculpture Studio is equipped for low-fire clay bodies and glazes. There are facilities for slip casting, handbuilding, slab rolling, throwing, air brushing and spraying, ceramic decals and china painting. Equipment includes 100-cubic-foot and 30-cubic-foot gas kilns, one small gas kiln, four large electric kilns and four small electric test kilns. Low-fire clays, slips, glazes and china paints are provided.

Regular Faculty 1989/90

Richard Berger, Chair

Robert Rasmussen (Redd Ekks)
John Roloff, Ceramic Sculpture Coordinator

Visiting Faculty 1988/89

Enrique Chagoya
Tim Collins
Linda Fleming
Arthur Gonzalez
Suzan Kaplan
Christin Nelson Leon
Cork Marcheschi
Anna Valentina Murch

Visiting Artists 1988/89

Vito Acconci
Nigel Hilliary
Andrew Lester
Martin Puryear
Jackie Winsor

James Blevins, Department Manager

THE UNDERGRADUATE PROGRAM

The following pattern of courses is a guide for completion, in four years, of the 120 semester units required for the BFA degree in Sculpture/Ceramic Sculpture:

Course Requirements

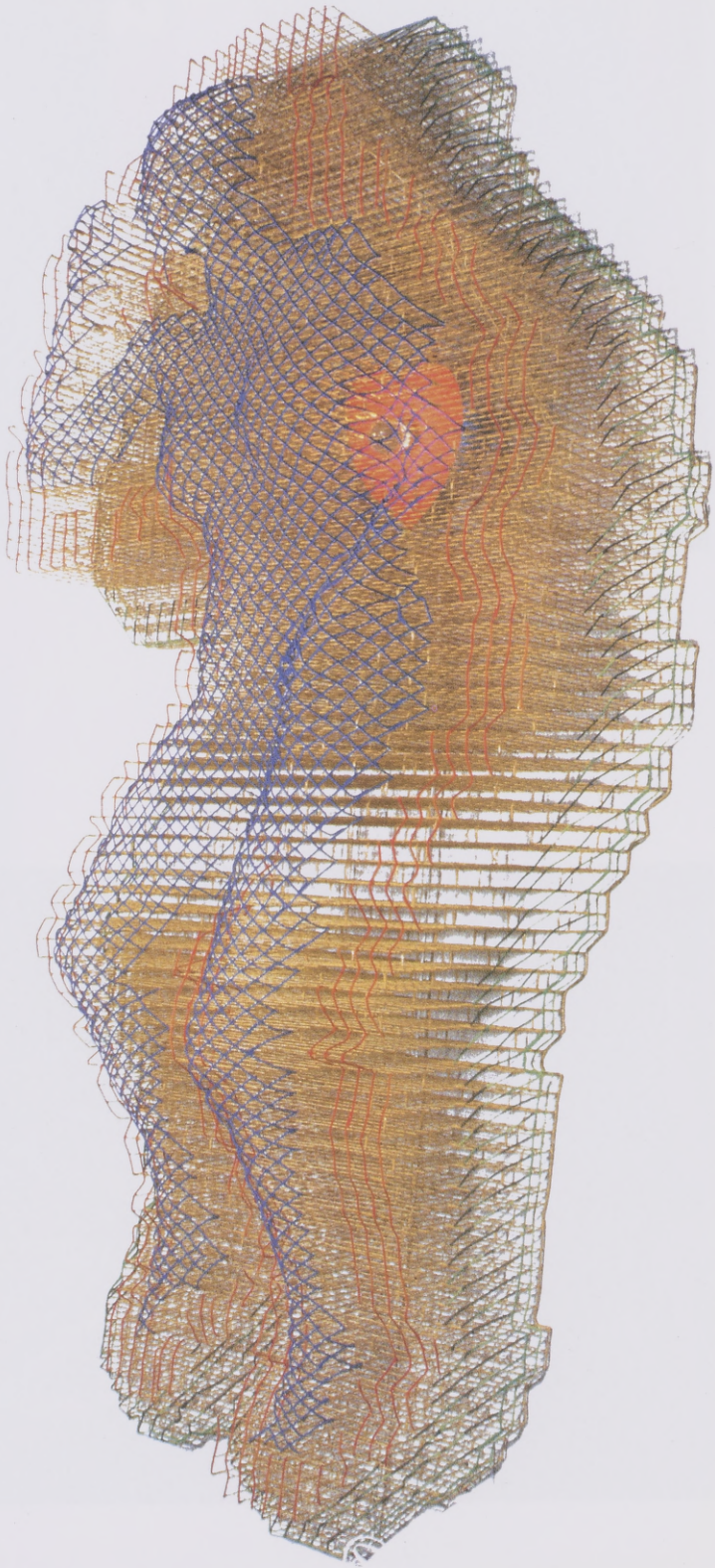
	Semester 1st	Semester 2nd
First Year		
Beginning Sculpture or Ceramic Sculpture	✓	
Intermediate Sculpture or Ceramic Sculpture		✓
Freshman Core Studio	✓	
English	✓	
Western Civilization	✓	✓
Art History Survey	✓	✓
Beginning Drawing		✓
Studio Breadth		✓
Second Year		
Further Sculpture or Ceramic Sculpture	✓	✓✓
Beginning Drawing	✓	
Studio Breadth	✓	✓
Methodologies of Modernism	✓	✓
History of Sculpture	✓	
Art History Elective		✓
Third Year		
Further Sculpture or Ceramic Sculpture	✓✓	✓✓
Studio Elective	✓	✓
Natural Science	✓	
Art History Elective	✓	
Social Science		✓
Humanities Elective		✓
Fourth Year		
Further Sculpture or Ceramic Sculpture	✓	✓
Studio Elective	✓✓	✓✓✓
Non-Western Cultural History	✓	
Letters & Science Elective	✓	✓

NOTE: ✓ is one course

All courses are 3 units; 40 courses equals 120 semester units. Students who wish "Specialization in Ceramic Sculpture" noted on their transcripts must take Kilns, History of Ceramics and Clay Bodies (CE101) and Glaze Calculation (CE102) during their third or fourth year. See Course Descriptions for information about these courses.

THE GRADUATE PROGRAM

The MFA programs in Sculpture/Ceramic Sculpture and Painting are combined. When applying to the program, graduate students declare a major in one of the two disciplines. Studio Critique Seminars (PSC200) combining students in the two areas are offered each semester; faculty offering seminars and tutorials include both sculptors and painters. Students are admitted to the program by a faculty committee comprised of members of both the Sculpture/Ceramic Sculpture and the Painting Departments. Students may choose their graduate tutors from either of the two departments, subject to approval of the Painting/Sculpture/Ceramics MFA Chair and the appropriate department representatives, at the time of registration. Comprehensive reviews of student work are conducted by joint committees from the two departments at the end of the first and second year. Some graduate studio space is shared by students from the two areas. The course requirements for the MFA degree in Painting/Sculpture/Ceramic Sculpture are detailed in the general MFA curriculum described in the graduate program section of this catalog.



Richard Berger
sculpture faculty
My rub-a-dub
yab-yum wisdom
painted steel mesh
and electric lights
72″x 39″x18″
1987

◀
Robert Rasmussen
(Redd Ekks)
sculpture faculty
Chicken... Life
and Death
glass
12″x8′
1986

◀
John Roloff
sculpture faculty
Untitled (Earth Orchid)
fired refractory cement
and steel
32′ long
Hartford, CT
1988

▶
Alan Crockett
painting student, BFA
Flowers
oil on canvas
60″ x 42″
1988

GENERAL EDUCATION

From every time and climate, from before the Paleolithic era to today, the artist as a member of society is the first factor which influences all other factors in the artist's life and work. "General Education" is the rubric under which we study these general issues of what it means to be human, to live in a society, and to contribute to the progress of society. Ever since the work of Leonardo and other leading Renaissance artists, it is this study of the natural and social sciences, the humanities, and the history of art itself as a humane and civilizing endeavor which has comprised the Liberal Arts essential to understanding and effectively using artistic freedom.

The General Education component of the BFA program at SFAI consists of two main segments: the Letters and Science program and the Art History program. The First Year courses in Letters and Science (History of Western Civilization 1A/B) and in Art History (Art History Survey 40A/B) are closely related in order to provide students with the background of historical information that is a necessary foundation for the intensive study of twentieth-century and post-World War II intellectual, social and political history, as well as the history of the world-wide art movements since 1960.

Following the first year of study, work in Letters and Science and in Art History tends to become more specialized. Letters and Science courses are in the natural and social sciences, the humanities, and non-Western cultural histories, while the Art History courses offer a variety of both media and culture-based art histories.

The following pattern of courses is a guide for completion, in four years, of the 48 semester units in General Education (including Letters and Science, and Art History) required for the BFA degree:

Course Requirements

	Semester 1st	2nd
First Year		
English	✓	
Western Civilization	✓	✓
Art History Survey	✓	✓
Second Year		
Methodologies of Modernism	✓	✓
Art History in the major or Art History Elective	✓	✓
Third Year		
Natural Science	✓	
Art History Elective	✓	
Social Science		✓
Humanities Elective		✓
Fourth Year		
Non-Western Cultural History	✓	
Letters & Science Elective	✓	✓

NOTE: ✓ is one course
All courses are 3 units; 11 courses equals 33 semester units.

◀ David Crook
printmaking student, MFA
A Day in the Life After photo silkscreen
39″x74″
1988

▶ The Diego Rivera Gallery, which contains a large mural by the famed Mexican painter, is a 1,600-square-foot exhibition space devoted solely to student shows.

LETTERS AND SCIENCE

The Letters and Science Department provides the general educational component (with the exception of Art History) that is essential to undergraduate education. The department curriculum includes the social and natural sciences as well as the humanities. The complete program includes a thorough study of Western culture and history through the late-Twentieth Century, complemented by electives in the cultural history of non-Western traditions.

The Letters and Science curriculum is planned to ensure that the student has, by the end of the second year, a thorough background in the History of Western Civilization (LS1A/B), solid skills in reading, writing, research, analysis and criticism (LS20 and LS1B), and a good understanding of the critical methodologies that have shaped the modern world (LS10A/B). On this base is built further required work in the humanities, the natural sciences, the social sciences, and non-Western cultural history, with two additional requirements for elective work in any area of particular interest to the individual student.

Regular Faculty 1989/90
Ray Mondini, Chair
Kathie Cinnater
Angela Davis
Richard Fiscus
Dianne Levitin
Zeese Papanikolas

Visiting Faculty 1988/89
Robert Atkins
Sterling Bunnell
Paul DeMarinis
Roger Keyes
Amy Prentiss
Kathleen Weaver

Dana Plays, Department Manager

LETTERS AND SCIENCE ELECTIVES

Electives are offered on a regular rotating basis in order to ensure a comprehensive and diverse offering of academically challenging classes. In addition, during students' four-year residencies they are exposed to a spectrum of guest faculty. Course offerings have included:

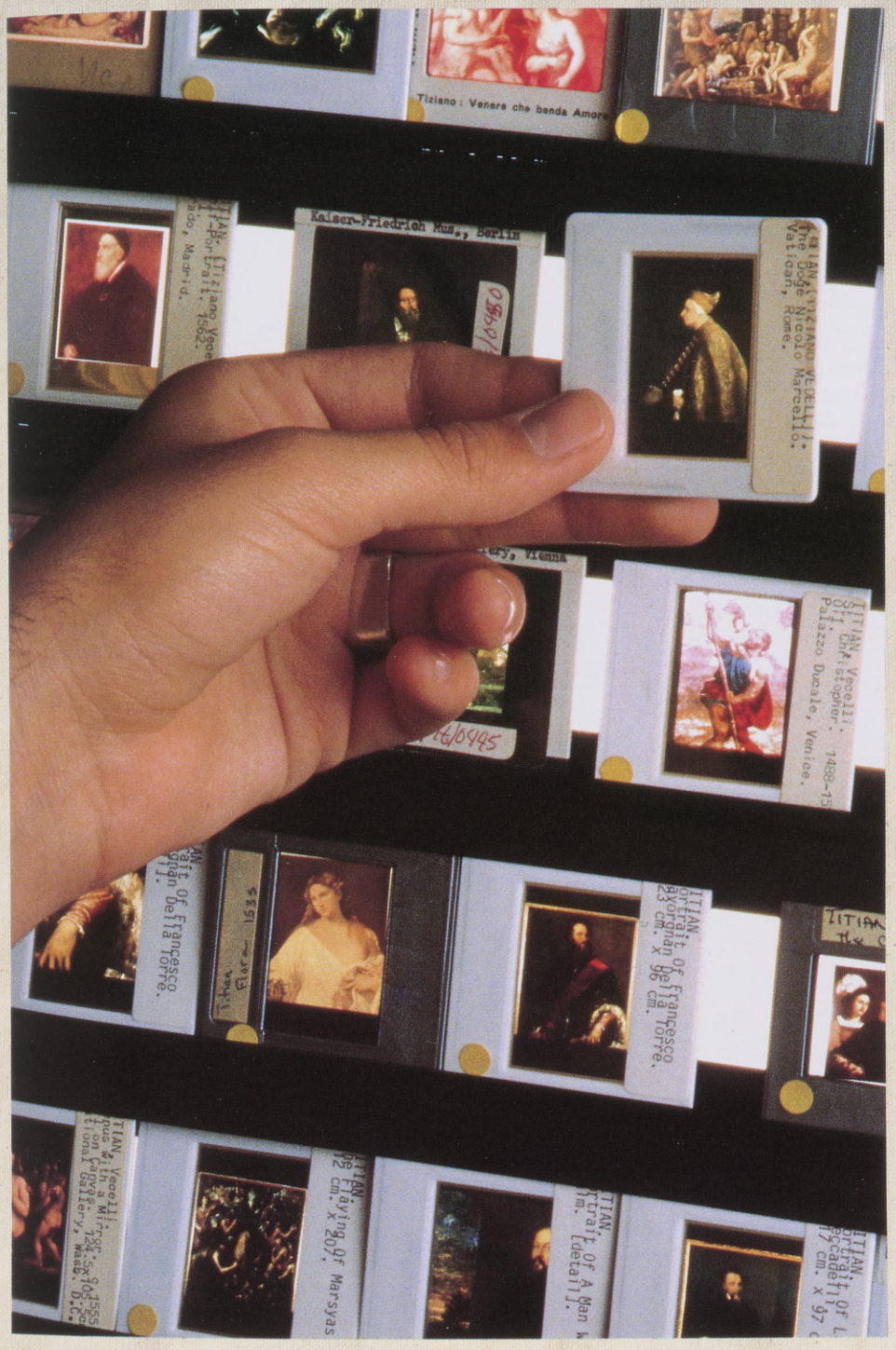
Natural Science:
Functional Natural History
Biological Consequences of Modern Technology
History of Scientific Thought
Models of the Universe

Social Science:
Neo-Colonialism: Race, Class and Gender
History of the Labor Movement in the U.S.
History of Social Thought
The New Vision: A Study of Feminist Literature and Art
The Artist as Documentary Historian
Psychology: The Structure of Psychology—The Mythology of Structure
Anthropology

Humanities:
History of Western Philosophy
Aesthetics
Twentieth-Century Philosophy
Theory and Practice of Avant-Garde Music
Theory and Practice of Theatre
Cultural Histories of Japan and India

Literature:
American Literature for Writers
The Modern Novel
Great Books of Western Civilization
Modern Poetry

ART HISTORY


Tiziano: Venere che banda Amore
Kaiser-Friedrich Mus., Berlin
TITIAN. Vecelli. Self-Portrait. 1562. Prado, Madrid.
TITIAN. TIZIANO VECELLI. The Doge Nicolo Marcello. Vatican, Rome.
TITIAN. Vecelli. Self-Portrait. Christopher. 1488-15 Palazzo Ducale, Venice.
TITIAN. Portrait Of Francesco Maria Della Torre.
TITIAN. Portrait Of Francesco Maria Della Torre. 223 cm. x 96 cm.
TITIAN. Vecelli. Venus with a Mirror. 124 cm. x 105 cm. National Gallery, Washington, D.C.
TITIAN. Flaying Of Marsyas 212 cm. x 207.
TITIAN. Portrait Of A Man [Detail]
TITIAN. Portrait Of L Accadelli 97 cm. x 97

ART HISTORY, THEORY and CRITICISM

Art students must understand the art of the past so that they can create the art of the future. They must know theory so that their skills can have consequences beyond mere technical facility. They must read criticism so that they can cogently discuss their own and other artists' work. The SFAI program in Art History, Theory and Criticism is structured to address these artistic necessities.

The Art History Program includes a broad, two-semester Art History survey (AH40A/B) required of all entering students, supplementary courses in non-Western traditions and special topics in art history, a survey course in Art Since 1960, and the Art of Now series of courses in contemporary art. Also, media-specific courses in the histories of particular art forms are offered by the Performance/Video, Film, Photography, Printmaking and Sculpture Departments. The history of painting is covered in the Art History Survey.

All undergraduate students are required to take Art History Survey A/B in their first year, the Art History course in their major in their second year, plus two more elective courses from the above list, before graduation. All graduate students take Art Since 1960 in their first semester of the MFA program, plus one or more (up to a total of three) graduate seminars on special topics in contemporary Art History, Theory and Criticism.

The program in Theory and Criticism includes graduate seminars taught by accomplished critics, art historians, and curators as well as courses involving the theory and practice of art criticism.

The program is administered by the coordinator of Art History, Theory and Criticism, working within the Interdepartmental Program of the Office of Academic Affairs.

Among the Art History courses offered each year at SFAI are:

Art History Survey A/B: Purposes, Theories and Artists from Pre-History to the Present
Art Since 1960
Art of Now: Special Topics in Contemporary Art
Graduate Seminars: Special Topics in Contemporary Art History, Theory and Criticism
Film History: Special Topics in the History of Avant Garde and Independent Film
Graduate Seminar in Film Theory
History of Performance/Video
History of Photography
History of Printmaking
History of Sculpture

Regular Faculty 1989/90
Steve Anker
Richard Berger
Bill Berkson
Ernie Gehr
Robert Johnson
Reagan Louie
Fred Martin
Mark Van Proyen

Visiting Faculty 1988/89
Robert Atkins
Douglas Kahn
Rebecca Solnit
Robert Riley
Christine Tamblyn
Mark Van Proyen

▶ The SFAI store, specializing in drawing, painting and printmaking supplies, stocks a variety of fine papers, brushes, pastels and paints.

▼ Tom Le Goff
photography student, BFA
untitled
type C print
16″x20″
1988

EDUCATIONAL RESOURCES

INTERDEPARTMENTAL PROGRAM

The Interdepartmental Program administers courses such as the Freshman Core Studio and the Art History, Theory and Criticism Program that are not part of any major department, fosters cross-disciplinary exploration through its Intermedia Program, and is the experimental ground for new courses which do not yet fit into established departmental structures. Courses in this group have included the Freshman Core Studio course; the Art, Psyche, Spirit workshops, which have focused on the interrelationships between artistic, psychological and spiritual concerns; and special symposia on multicultural concerns, including Sources of a Distinct Majority.

Interdepartmental Faculty 1989/90

Fred Martin (Dean)
Bill Berkson (Coordinator, Art History, Theory and Criticism, and Public Lectures Program)
Jack Fulton (Photography faculty)
Paul Kos (Performance/Video faculty)
Ivan Majdrakoff (Painting faculty, Coordinator for Freshman Core Studio)
Inez Storer (Painting faculty, Coordinator for MFA Graduate Exhibition)
Mark Van Proyen (Art History, Theory and Criticism faculty)

INTERMEDIA PROGRAM

To foster cross-disciplinary exploration, various departments offer classes which combine work in different media as part of their regular curriculum. The structure, content and goals of these classes vary from semester to semester according to the department, the instructor and the students.

Students should consult the Intermedia section of the current Class Schedule for listings of classes with this emphasis.

LIBRARY

The San Francisco Art Institute's Anne Bremer Memorial Library, established in 1926 with a generous donation from philanthropist Albert Bender, is a unique resource center dedicated to supporting the artistic and academic studies of SFAI students.

Located on the second floor of the original 1926 building, the library offers students a quiet setting for research and study. Its reading room, with high, arched windows, large fireplace and beamed ceiling, is a noteworthy example of the Spanish Colonial Revival style popular when the room was dedicated in 1935.

The library's collection emphasizes modern and contemporary art, art history, theory and criticism. It contains 25,000 volumes, including an outstanding collection of exhibition catalogs, and subscriptions to more than 175 general interest and fine arts periodicals. The library staff works with students on an individual basis, showing them how to take advantage of its specialized resources. In addition to being a study center, the library sponsors special events of interest to students, including film screenings, poetry readings, exhibitions and an annual Artist's Book Contest.

SPECIAL COLLECTIONS

The Rare Book Room

The Rare Book Collection includes photography portfolios, out-of-print and limited-edition monographs, exhibition catalogs and materials on Art Institute alumni.

The Art Institute Archives

The archives house manuscripts, correspondence, transcripts, ephemera and photographs documenting the 119-year history of the Art Institute.

Media Department

The Art Institute Media Department is located in the library. It houses a collection of slides, films, audiotapes and videotapes.

Slides

The Media Department Collection contains 50,000 slides, most of which circulate to students for viewing and classroom use. The collection contains slides of artwork and cultural objects from pre-history to the present, including slides of current faculty work. Its photography section, which includes the bequest of Margery Mann and special collections such as works from the Farm Security Administration, is considered the strongest in the Bay Area.

Films

The film collection consists primarily of graduate student and faculty work purchased through a grant from the Louis B. Mayer Foundation. These films are used both for teaching purposes by film faculty and graduate students, and occasionally for public screenings.

Audiotapes

The audiotape collection contains more than 700 tapes documenting visiting artist lectures, "new" music, poetry and works by artists who use sound as a medium.

Videotapes

The Media Department includes a video viewing facility with color monitor and 1/2″ and 3/4″ video decks available for student use. It also has a small but growing collection of videotapes that complement the SFAI curriculum.

EXHIBITIONS & PUBLIC PROGRAMS

The San Francisco Art Institute is more than a fine arts college. In addition to providing instruction in the visual arts, SFAI sponsors a full range of exhibitions and public programs designed to promote public awareness of the contemporary arts. Students benefit directly by being able to participate in these programs.

The Walter/McBean Gallery

The Walter/McBean Gallery is a professional exhibition space, located on the Art Institute campus, which presents an average of eight exhibitions annually. Innovative and experimental works by both well-established and emerging artists in all media are represented, and the program is both regional and international in scope. The gallery, guided by the Director of Exhibitions and Public Programs, offers shows of an experimental and challenging nature which are not typical of commercial galleries.

Recent exhibitions have included *50s/80s: Return of Style/Return of Content,* an exhibit of installations and drawings by multimedia artist Nancy Buchanan which explored the overlap of lifestyle and political currents of the two decades; *John Malpede—LAPD Inspects America: San Francisco,* an installation with performances by a Downtown Los Angeles troupe dealing with poverty and homelessness; and *Robin Winters: A Month In San Francisco,* in which this New York artist examined, among other issues, the relationship between the utilitarian and the aesthetic object in a show of monotypes and ceramic sculpture. Each spring, the Adaline Kent Award is given to a deserving California artist. This award includes a solo exhibition in the Walter/McBean Gallery. The 1989 recipient was multimedia artist Terry Allen.

Exhibitions are open to the public. Admission is free.

Student Exhibitions

SFAI believes that an important corollary to studio work is the opportunity to exhibit in a gallery while still in school.

The Diego Rivera Gallery, which contains a large mural by the famed Mexican painter, is a 1,600-square-foot exhibition space devoted solely to student shows. With its high ceiling and exposure to natural light, the gallery is well-suited to the exhibition of work in all formats. Approximately 40 exhibitions are presented annually, reflecting the wide range of media and ideas among the students who attend SFAI. The program is administered by a student staff and is funded by the Student Senate with proceeds from the student activity fee.

Visiting Artist and Public Lectures Programs

The San Francisco Art Institute is host to the most active artist lecture series on the West Coast. Both the Visiting Artist Program and Public Lectures Program provide students with access to important contemporary artists.

The Visiting Artist Program offers residencies of varying lengths, during which artists give presentations of their work, participate in classes and give individual critiques to students by appointment. For each artist and department the visiting artist's role and interaction with students is different, but the intent is to maximize students' exposure to the variety of approaches and ideas in the arts today.

The Public Lectures Program is designed to offer students, members of the SFAI community and the general public access to significant figures in contemporary art. The program is divided into three major series: Art of Now, which is part of the art history course with the same name and includes three lectures each semester by artists and/or critics whose work relates to the special topic of that semester's course; Artists and Critics On Site, which promotes understanding of the issues of contemporary art; and the Multicultural Series, in which artists from a great variety of cultural backgrounds discuss their work. SFAI invites artists, critics and historians to participate in these series, and lecturers are available for question-and-answer sessions following their presentations. Lecturers have included sculptor Alice Aycock; painters Odd Nerdrum, Keith Haring and Eric Fischl; performance/installation artist Vito Acconci; and conceptual artists Terry Fox and Dara Birnbaum.

Recent participants in the Public Lectures Program were as follows:

Visiting Lecturers 1988/89

Vito Acconci
David Antin
Dara Birnbaum
Jean Shinoda Bolen
Rudy Burckhardt
Victor Burgin
T.J. Clark
Theirry De Duve
John Duff
Mary Beth Edelson
Riane Eisler
Timothy Ferris
Maria Gimbutas
James Hillman
Nancy Holt
Ken Jacobs
Alfred Jan
Ulysses S. Jenkins
Christopher Knight
Carolyn Marks
Yong Soon Min
Odd Nerdrum
Gloria Orenstein
Adrian Piper
Janis Provisor
Rachel Rosenthal
Jaune Quick-To-See Smith
Robin Winters

Still other major figures in contemporary art appear in lectures and panel discussions such as the Summer Art Writing Conference and the Art, Psyche, Spirit Conference, which are organized by various SFAI departments. The SFAI Photography Department also sponsors periodic lectures and symposia on a variety of related topics. These programs are open to students and in some cases may be attended for college credit. The Visiting Artist and Public Lectures Programs are coordinated by faculty member and art critic Bill Berkson. All SFAI events are free to enrolled students.

SPECIAL EVENTS

The calendar of events at SFAI is as varied as the people who make up the Art Institute community.

The annual SFAI Film Festival, one of the largest festivals of its kind organized completely by students, offers another opportunity to view the work of independent filmmakers. The Film Festival receives entries from throughout the U.S. as well as from foreign countries.

Performance work is another important part of the visual arts activity at SFAI. Many nationally recognized performance artists have presented pieces at the Art Institute during the past several years.

The San Francisco Cinematheque, the West Coast's oldest and most significant showcase for independent and experimental film, presents a regular schedule of film screenings on campus. Although this is not a program directly affiliated with the Art Institute, student admission is discounted.

In addition, the Art Institute collaborates with other Bay Area arts groups to sponsor poetry readings, concerts and other special events which are open to the public and are designed to enhance the liberal arts portion of the SFAI degree programs.

SPECIAL STUDIES PROGRAMS

AICA Membership

As a member of the Alliance of Independent Colleges of Art, the San Francisco Art Institute is able to offer its students special educational opportunities which are virtually without parallel in professional visual arts education.

AICA is a consortium which includes the following schools:

Center for Creative Studies (Detroit)
Cleveland Institute of Art
Corcoran School of Art (Washington, DC)
The Maryland Institute College of Art (Baltimore)
Memphis College of Art
Milwaukee Institute of Art and Design
Minneapolis College of Art and Design
The Osaka University of Arts (Japan)
San Francisco Art Institute

The Alliance is designed to allow students to capitalize on their particular strengths and to share the human and artistic resources of each institution through the various programs listed below. All of the schools are fully accredited; at each one, studio curriculum is complemented by liberal arts programs. Member schools range in size from 400 to 1,200 students and are located in major cities with leading museums and other significant cultural, educational and social resources.

Students at member schools may participate in the following programs:

Student Mobility

Students in good standing at one AICA college may spend a semester or year at another member institution for no additional cost without loss of credit.

AICA New York Studio Program

The five-year-old New York Studio center in the Tribeca/SOHO area of New York City was organized by AICA member colleges to provide special educational opportunities for a limited number of upper-level students who wish to pursue Independent Study at the AICA New York Studio itself or in an internship with a professional New York artist, museum, gallery, art or design business. Student housing and food service are available.

Included in the New York Studio Program are regular critiques, weekly seminars, evening lectures, visiting artists and regular faculty evaluations of student progress.

Foreign Study

As part of the AICA program, SFAI students may participate in programs in Florence, Italy; Lacoste, France; and Osaka, Japan under the auspices of the Alliance, and in other approved foreign study programs offered by accredited American universities. They may also plan individually tailored programs with the approval of SFAI's Dean.

In addition to these foreign study opportunities (through American institutions), SFAI students may participate in a formal exchange program with the Zhejiang Academy of Fine Arts (ZAFA) in Hangzhou, People's Republic of China, or may enroll in a special Summer Travel/Study program cosponsored by SFAI and ZAFA in Hangzhou and other Chinese cities. Detailed information about these and other programs is available from the Office of Student Affairs.

Beginning in the spring of 1990, SFAI has a formal exchange program with the Nottingham Polytechnic in England allowing a one-semester exchange in a wide variety of artistic and academic areas.

THE OFFICE OF STUDENT AFFAIRS

The Office of Student Affairs provides many valuable resources for students. Its staff assists students not only with their questions and concerns about life at the Art Institute, but also offers advice and services for adjusting to life after graduation. In addition to planning special events such as film screenings, workshops and social gatherings, the Office of Student Affairs provides the following services:

Orientation

In connection with each semester's registration, a full schedule of orientation activities is planned to acquaint new students with the Art Institute and the Bay Area arts community, including: meetings with peer advisers, informational presentations, tours of the Art Institute facilities, receptions and trips to museums and galleries. Attendance at orientation is strongly recommended.

Academic Advising and Counseling

The Office of Student Affairs provides a range of services to address students' concerns regarding personal and academic problems that may affect their successful adjustment to the Art Institute and their continued development as artists.

Academic advisers (specially selected members of the faculty) work through the Student Affairs Office to assist students in planning their academic careers at SFAI. Personal counseling for individuals, groups and couples is provided on campus at The Counseling Center, which is coordinated with San Francisco State University's Graduate Counseling Program. Counselors are available for short-term sessions for students, as well as drop-in and crisis counseling. They make referrals to outside professionals for long-term counseling, if needed.

Professional/Career Assistance

The Student Affairs Office encourages students to begin supplementing their course work early with "real world" experiences such as internships, part-time work in areas related to their major field, exhibition of their work and grant proposal writing. The office conducts workshops on these and related topics.

The Job Locator, a staff person in the Student Affairs Office, assists students seeking part-time work by maintaining an active job file and advising students of potential employers. Full and part-time positions are posted in the office. Listings of full-time professional positions are also maintained for graduating students and alumni.

The Student Affairs Office provides assistance in resume writing as well as the business aspects of being a professional artist. The office also maintains reference files in which students are encouraged to keep letters of recommendation from instructors and other individuals; the letters are sent to employers and graduate schools upon request.

Health Plan

A student health plan is available through the Student Affairs Office. The office also provides information regarding medical clinics and local doctors.

HOUSING INFORMATION

SFAI students have a wide variety of preferences for living arrangements, so the staff at SFAI has arranged a number of housing alternatives to meet these diverse requirements. The Admissions Office provides detailed information about the Entella Dormitory as well as other housing options through its Housing Brochure.

The Entella Dormitory

SFAI maintains a relatively small dormitory for new students at the Entella Hotel, approximately a three-minute walk from campus. Private rooms are on an as-available basis to entering students. Priority is given, when possible, to those coming from a distance of more than 100 miles, and to those attending college for the first time. Students living at the Entella are required to commit to a full-year's residence.

Living On Your Own

Many students prefer the independence of living in their own apartments or studios. For these individuals, the Student Affairs Office provides a variety of resources including roommate referrals, a housing bulletin board and special workshops dealing with the sometimes-trying task of apartment hunting.

THE SCHOOL STORE

The SFAI Store, located on campus, carries a wide selection of art supplies at prices that are significantly below retail. Specializing in drawing, painting and printmaking supplies, the SFAI Store stocks a variety of fine papers, brushes, pastels and paints from around the world. Items not in stock may be special-ordered.

AUDIO VISUAL DEPARTMENT

The Audio Visual Department, located in the projection booth of the Art Institute's 250-seat Lecture Hall, is a multimedia resource center that provides instructional equipment and technical assistance for classes, lectures and special events.

As the class schedule permits, the Lecture Hall is available to students one afternoon per week for viewing slides and videotapes, projecting 16mm and super-8 films, and listening to audiotapes with the assistance of a technician.

CAFE

In addition to soups, salads, sandwiches, espresso drinks and other beverages, the SFAI Cafe offers one of the most spectacular views in the City of the San Francisco Bay. Prices are very reasonable, and the Cafe's on-campus location makes it convenient for SFAI students and faculty.

ALUMNI ASSOCIATION

The Alumni Association is a service organization for people who attended the Art Institute for one semester or more. SFAI sponsors various special events for alumni, advises them of employment and exhibition opportunities and keeps them in touch with the SFAI community. In addition, the Alumni Association sponsors periodic group shows of work by alumni. For further information, call the Alumni Office on campus.

STUDENT GOVERNANCE

The SFAI Student Senate is a forum for discussion and action concerning all matters of interest to students. All currently enrolled students are eligible to serve on the Senate, which is made up of officers and delegates from each major department. Elections are held in March.

Two members of the Senate are elected for one-year terms to serve on the SFAI Board of Trustees, the chief governing body for the school. These representatives serve as voting members on trustee committees dealing with such matters as academic affairs and finance.

The Student Senate also sponsors various activities, including the Diego Rivera Exhibitions Program and the annual SFAI Film Festival.

STUDENT RESPONSIBILITIES

Students are responsible for reading this catalog as well as the Student Handbook and for following the academic regulations and procedures, and rules for student conduct established in them.

The Art Institute assumes that student conduct will demonstrate respect for the individual rights of others, including the school and its property. The Art Institute further assumes that all SFAI community members will respect city, state and federal laws. A student may be suspended from classes and activities or dismissed from the Art Institute for any reason considered just cause, such as disruption of classes, abuse of property, plagiarism, violence or theft.

The Student Handbook describes the rules and regulations governing student conduct as well as the internal hearing procedure to assure fairness in student conduct cases, which shall not be in the derogation of any rights protected by the San Francisco Art Institute's policies or by law. A detailed description of the above may be obtained from the Office of Student Affairs.

INTERNATIONAL STUDENTS

The San Francisco Art Institute has students from over 25 countries enrolled in both the BFA and MFA programs. The SFAI Foreign Student Association provides opportunities for exchange of culture and ideas among international and American students and assists with a special orientation program for new foreign students. The Association also elects a representative to the Student Senate.

SFAI's Foreign Student Adviser and the Director of Student Affairs are available to meet the special needs of international students. The Foreign Student Adviser processes immigration and intergovernmental documents related to a student's stay at SFAI.

SFAI's Walter/McBean Gallery, featuring the exhibition, *Robin Winters: A Month in San Francisco.*

EXIT

TUITION AND FEES

Tuition for the 1989-90 academic year is computed as follows:

BFA and Non-Degree Students

Units	Tuition
1	$ 385
2	$ 770
3	$1155
4	$1540
5	$1925
6	$2310
7	$2695
8	$3080
9	$3465
10	$3850
11	$4235
12-15	$4600
each unit over 15	+ $ 385
Independent Study (12-15 units)	$1800

MFA Students

Full-time only (12-15 units)	$4600
Graduate Review and Recording Fee (for students who have completed all course work but have not yet passed final review)	$ 275

Tuition for each semester is due in full at the time of registration. Checks and bank drafts should be made payable to the San Francisco Art Institute.

Tuition Deposit

In order to guarantee class space to entering students, SFAI must receive a non-refundable tuition deposit of $200 and a completed Intent to Register form within thirty days of notification of acceptance from the Art Institute. The deposit is applied toward the first semester's tuition.

Students should expect annual increases in tuition to meet rising costs.

Tuition Deferments

Tuition deferment plans are available. Contact the SFAI cashier for more information regarding currently available plans and fees. (Deferment plans are not available for course loads under 6 units or for Summer Session courses.)

OTHER COSTS OF ATTENDANCE

Current estimates for cost of books and supplies as well as living and other expenses may be obtained from the Financial Aid Office. Some departments charge laboratory and materials fees. Consult the particular department for complete information.

WITHDRAWALS AND REFUNDS

Students are responsible for payment of all tuition charges and fees incurred. Refunds will be made for tuition only, not for fees and surcharges. Refunds are authorized only if notice of withdrawal from a course is filed in writing with the Office of the Registrar. The day on which this written notice is received is the official date of withdrawal for purposes of determining the tuition refund. Responsibility for filing notices of withdrawal rests entirely with the student. Any money owed the Art Institute is due on the official date of the withdrawal. Students who stop attending classes without notifying the Registrar are ineligible for refunds. Refunds are based on the entire amount of tuition for the course(s) being dropped, minus the non-refundable tuition deposit. Refunds are made according to the following schedule for the Fall and Spring semesters:

first full week of class 100%
second week 75%
third week 50%
fourth week 25%

Refunds will not be made after the fourth week of class.

Consult the Summer Session Brochure for the Summer Session refund policy. For students on financial aid, refund is made to the Federal Title IV programs first, according to the formula described in the Student Handbook.

FINANCIAL AID

The Financial Aid Program at the Art Institute is administered to assist those students who could not otherwise afford to attend SFAI. Students in need of assistance are encouraged to inquire about existing programs with the Financial Aid Office on campus and should apply as early as possible. Aid is available in the form of scholarships, grants, loans and part-time employment. Awards are based on students' verified financial need, as well as the amount of funds available. Students who apply for financial aid are automatically considered for all programs for which they are eligible. With the exception of merit-based scholarships, financial aid is available only to U.S. citizens and legal residents. To be awarded financial aid, a student must be accepted into a degree program. Awards to continuing students are contingent upon satisfactory academic progress as defined by the Financial Aid Office. Applications for financial aid must be renewed for each school year.

How to Apply for Financial Aid

Application for financial aid is made by filing a Financial Aid Form (FAF) or Student Aid Application for California (SAAC) with the College Scholarship Service (CSS). SFAI must be designated as a recipient of the consequent Need Analysis Report provided by CSS. A signed photocopy of the student's and/or parents' U.S. tax return or an affidavit that one was not filed is required. Early application is recommended. Priority is given to applicants whose files are complete by April 1. To provide adequate processing time, the FAF or SAAC should be completed and mailed to the College Scholarship Service by mid-February. Applications received after the priority deadline are evaluated for eligibility but awards are contingent upon availability of funds. Students are also urged to seek financial aid from sources not administered by SFAI, such as state and local scholarship programs, the Veterans Administration, service clubs and similar agencies.

Grants and Scholarships

All entering, continuing and re-entering students who meet eligibility requirements may apply for Art Institute scholarships and grants. Approximately one-million dollars was awarded from the SFAI grants fund for the 1989-90 academic year. Awards include the following memorial and restricted scholarships:

Need-based Grants
Ellen Hart Bransten Memorial Scholarship
Anne Bremer Memorial Scholarship
Edwin Wilson Coles Art Scholarship
Ruth Cravath Scholarship
Hector Escobosa Memorial Scholarship
Ford Foundation Endowment Scholarships
Aline Gunst Memorial Scholarship
Sine Marie Hahn Scholarship
James D. Phelan Scholarship
Edna Reichmuth Scholarship
Abraham Rosenberg Scholarship
SFAI Merit Scholarship
Virgil Williams Scholarship

Sobel Memorial Scholarship (merit-based)

Each year a nation-wide scholarship competition is held for newly entering undergraduate students. A limited number of grants are awarded to those students who demonstrate truly superior ability through their portfolios. Faculty members review portfolios in mid-March and select winners. Details concerning the Sobel Memorial Scholarship competition are published each January.

Community College Scholarships

Partial tuition scholarships are available for students transferring to SFAI from selected community and junior colleges. Selection criteria include financial need and the student's professional promise. Scholarship recipients are selected by the art faculty of the student's community or junior college. They must be eligible for admission to the Art Institute BFA program and must also apply for all federal and state financial aid programs for which they may be eligible. A current list of community and junior colleges which participate in this program is available from the Admissions and Financial Aid Office.

Continuing Student Merit Scholarships

Students who have been enrolled full-time for at least two semesters, in the BFA program, and who have maintained a high level of academic performance are entitled to compete each spring for merit-based awards. These awards are determined by faculty committees in each department and are applied to the student's tuition for the coming year. Approximately $80,000 was awarded on this basis for the 1989-90 academic year.

Federal and State Aid Sources

Financial aid is available on the basis of need from several Federal and State Student Aid programs. To be eligible, applicants must be U.S. citizens, permanent residents or living in the United States for other than a temporary purpose. They must also have registered for Selective Service if required to do so. The completion and mailing of the FAF or SAAC to the College Scholarship Service for processing will establish eligibility for most of these programs, although in some cases a special application or supplement may be required.

Pell Grants

Pell Grants are awarded to undergraduates enrolled at least half time, based on financial need.

Supplemental Education Opportunity Grants (SEOG)

These are awards for undergraduate students who have the greatest financial need, with priority given to Pell Grant recipients.

College Work Study Program (CWS)

Funded primarily through Federal assistance, the College Work Study program provides employment opportunities on campus for undergraduate and graduate students who are enrolled at least half time and who demonstrate financial need. Students ineligible for CWS awards may contact the Job Locator/Developer in the Student Affairs Office for assistance in finding jobs off campus as well as non-CWS jobs on campus.

Stafford Student Loans

Undergraduate and graduate students enrolled at least half time are eligible for Stafford Student Loans if they demonstrate sufficient need. Applicants must complete a SAAC or FAF form and send it to the College Scholarship Service to establish need. The loans are made by banks, savings and loans, credit unions and other qualified agencies. For first-time borrowers, the 1988/89 interest rate is 8% per annum for the first four years and 10% thereafter. The Federal government pays the interest while the student is in school and for the first six months after the student leaves school. These loans are insured by either a state guarantor or other authorized agencies. Stafford applications must be completed by both the student and SFAI before submission to the lender. The student may ask his or her own financial institution if it makes student loans; a listing of lenders is available from the Financial Aid Office.

Supplemental Loans for Students (SLS)

SLS loans are made to qualified graduate students and independent undergraduates. PLUS loans are made to parents of dependent undergraduates. Applications must be completed by the school with either the student or the parent. Parent borrowers are required to submit a credit information supplement. Repayments begin sixty days after issuance of the loan, and all interest and principal is paid by the borrower. Information may vary from state to state. Current information is available from the Financial Aid Office.

California State Grant Program

All California residents who apply for financial aid must submit the Student Aid Application for California (SAAC) unless the application is after the deadline. (Contact the Financial Aid Office for current California State Grant deadlines.) The residency requirement is fulfilled if the student has been a resident of the state for one year by the date they would receive the grant. Grant availability is limited by the state's budget each year. Award winners are selected by the California Student Aid Commission.

Cal Grant A—available for the first eight semesters of full-time study toward a Bachelor's degree. Selection criteria include financial need and grade-point average or SAT scores.

Cal Grant B—to assist high-potential students from low-income families. In order to qualify, the applicant may not have completed more than 16 units or one semester of undergraduate work.

California Graduate Fellowships—awarded for full-time graduate study on the basis of an applicant's financial need. Graduate Examination (GRE) scores, career plans and socio-economic background are taken into consideration. Selection is based seventy-five percent on disadvantaged background. Applicants must take the GRE no later than the February testing date.

State Programs Outside California

Residents of states other than California, including Pennsylvania, Rhode Island and Vermont, may be eligible for state grants. Students should contact their state's department of educational assistance for information on grant programs available for students who study out of state.

Financial Aid Satisfactory Progress

BFA students receiving financial aid, including a Stafford Loan, are required to maintain a cumulative GPA of at least 2.0 in the BFA program, and full-time students are required to complete 12 units per semester. The BFA degree must be completed within ten semesters after entering as a first-year full-time student. Approved Leave of Absences do not count toward the total number of semesters, and part-time enrollment extends the time proportionally. Part-time students are required to complete all units for which they are registered each semester. Students failing to complete all units as required will have a credit deficiency. Arrangement for making up the credit deficiency must be made with the Registrar. MFA students receiving financial aid are required to maintain a cumulative 3.0 GPA (the equivalent of a "P" grade). Students are required to complete 12 units each semester, and the program must be completed in a maximum of six semesters. An approved Leave of Absence does not count toward the total number of semesters. If all units taken are not completed, a credit deficiency will result. In both the BFA and MFA programs, if the student has a deficiency exceeding nine units, the student will be put on Financial Aid Probation unless there is an approval of appeal due to mitigating circumstances. Students on Academic Probation will automatically be put on Financial Aid Probation, and will be required to fulfill the requirements of the Satisfactory Progress Agreement each semester as defined in the Academic Procedures section of this catalog. They must maintain a 2.0 GPA (3.0 for MFA students). If the student fails to do so, aid will be suspended for one school year.

Veterans

The Registrar is the Veterans Administration coordinator on campus, providing certification of requirements for Veterans Administration benefits.

▶
Christian Schumann
p/v student
BFA

COURSE DESCRIPTIONS

ACADEMIC YEAR

The nine-month academic year at SFAI consists of two semesters (Fall and Spring), each of which includes 15 weeks of instruction. In addition, there are two six-week Summer Sessions.

COURSE LOAD

The BFA degree program requires an average of 15 units per semester in order for the degree to be completed within four years. However, students are considered full time when enrolled for 12 units or more.

The MFA degree program requires 15 units per semester for completion within four semesters. A semester course load of 12 units is considered full time for graduate students.

SCHEDULE OF CLASSES

Information concerning class offerings and hours is found in the Class Schedule, available shortly before each registration period.

Although the San Francisco Art Institute will attempt in good faith to offer the courses as listed in the official class schedule for each academic term, the school reserves the right to change instructors, cancel any class because the minimum enrollment has not been met, or change the time and place of any course offering.

INDEPENDENT STUDY

Outstanding undergraduates may propose an Independent Study project of one semester's length, to be undertaken away from the Bay Area in their junior year (see course IN199). Such projects will be subject to the approval of a faculty adviser in the student's major department, the chair of the student's major department, and the Dean. Such credit will not exceed 12 studio units.

To participate in the Independent Study Program students must be high sophomores or low juniors in good standing at the time of application. In addition, the student must have been enrolled at least half time at SFAI for one year and completed not less than 30 units in residence at the Art Institute prior to the semester of Independent Study.

A Letters and Science project may be taken concurrently, for which a separate proposal must be made. Credit will not exceed 3 Letters and Science units.

INTERNSHIPS

Internships with off-campus organizations are available for academic credit (see course IN196). Descriptions of available internships can be obtained from the Office of Student Affairs. Students may also propose their own internships for consideration. SFAI interns have worked with local high schools, galleries, art centers and support services, the San Francisco Cinematheque and local television stations.

Undergraduate students who have completed a minimum of 45 units and are in good academic standing may register for internships as long as half of their academic class load during a semester is taken in regularly scheduled classes. A maximum of 24 units of internships and/or special studies courses may be applied toward the BFA degree.

DIRECTED STUDY

Undergraduate students who have completed a minimum of 45 units are eligible to work on special projects for additional units under an instructor with whom they are also enrolled for a regular class in that semester (see course 198). Eligible students in good academic standing may register for Directed Study after receiving written approval from the faculty member under whom they wish to work, providing that they enroll in a regularly scheduled class with that faculty member and that at least half their academic class load during the given semester is undertaken in regularly scheduled classes. A maximum of 24 units in Directed Study and/or Internship may be applied toward the BFA degree.

The following are course descriptions for the 1989/90 academic curriculum. Undergraduate courses are numbered 1-199 with beginning level courses numbered 1-99 and further level courses numbered 100-199. Graduate courses are numbered 200-299.

ART HISTORY, THEORY AND CRITICISM PROGRAM

AH40A. Art History Survey/3 units.
Art history from the Paleolithic Age to the end of the Nineteenth Century. The subject is approached through an analysis of artists' social, psychological and spiritual concerns; how artists made and used their work. The survey covers European art of the Paleolithic, Neolithic and Bronze Age; the Classical, Medieval and Renaissance periods; the decline of the Western Renaissance conception of art in the Nineteenth Century and the birth of new conceptions of art in the late-Nineteenth and early-Twentieth Centuries. This course may satisfy the Art History Survey or Art History Elective requirement.

AH40B. Art History Survey/3 units.
Art History from the end of the Nineteenth Century to the present. The course looks at what it was like to be an artist, as well as how artists made and used work. The course will cover the beginning awareness in the West of the great World Art Traditions as well as Cubism, Fauvism, Abstraction and non-objective art, Dada, Surrealism, Abstract Expressionism, Formalism, Pop Art, Site Specific and Performance Art. This course may satisfy the Art History Survey or Art History Elective requirement.

AH140/240A. Art Since 1960/3 units.
Prerequisite: AH40A/B. Survey of major movements and individuals in all media, including three guest lectures by visiting artists and/or critics. AH140 may satisfy an undergraduate Art History Elective or a Letters and Science Elective requirement. AH240A is required of all entering MFA students for Art History, Theory and Criticism credit.

AH140/240B. Special Topics in Contemporary Art/3 units.
See current Class Schedule for information.

AH198. Directed Study in Art History, Theory and Criticism/1-6 units.
See Interdepartmental Program for description and prerequisites for all Directed Study courses.

AH199. Independent Study/3 optional Art History units (in relation to 12 Studio units of Independent Study arranged with the student's major department).
See Interdepartmental Program for description and prerequisites for all Independent Study courses.

AH241. Seminars in Special Topics in the Theory and Criticism of Late-Twentieth-Century Art/3 units.
See current Class Schedule for information.

CERAMIC SCULPTURE

CE1. Beginning Ceramic Sculpture/3 units.
Techniques in clay with a sculptural emphasis; instruction in hand-building, mold-making, wheel work, glazing, underglazing, china painting and a variety of finishing techniques including unfired methods. Ceramic history, concepts and methods are surveyed through frequent slide presentations. This course may satisfy a requirement in Major Studio, Studio Breadth or Studio Elective.

CE2. Figure Modeling in Clay/3 units.
Prerequisite: none. This is a foundation course in exploring figurative sculpture. Students will be working in clay from the live model, concentrating on gestural information as it relates to three-dimensional form. Most of the work will not be fired. This course may satisfy a requirement in Major Studio, Studio Elective or Studio Breadth.

CE100. Further Ceramic Sculpture/3 units.
Prerequisite: 6 units of Beginning Ceramic Sculpture. More intensive investigation of methods, concepts and materials related to clay as a sculptural medium, with emphasis on alternatives to conventional ceramic thinking. Students are expected to have completed work to present for discussion. Independent personal development and experimentation are encouraged. This course may satisfy a requirement in Major Studio or Studio Elective.

CE101. Kilns, History of Ceramics and Clay Bodies/3 units.
The class will research and make a variety of clay bodies. The construction of kilns will be covered and the class will make a small test kiln. The course will also include a survey of the world history of ceramics. (Note: Students who wish "Specialization in Ceramic Sculpture" noted on their transcripts must take both CE101 and CE111.)

CE111. Further Ceramic Sculpture including Glaze Calculation/3 units.
Prerequisite: 6 units of Beginning Ceramic Sculpture. More intensive investigation of methods, concepts and materials related to clay as a sculptural medium, with emphasis on alternatives to conventional ceramic thinking. The study of raw materials used in ceramics and how they can be combined to make usable glazes and clay bodies will be explored. Students investigate materials, and formulate and test their own glazes, clays and engobes. Developing the relationship of these processes to individual concerns and work is encouraged. Scientific, industrial and philosophical connections to the ceramic process are discussed. Students are expected to have complete work to present for discussion. Independent personal development and experimentation are encouraged. This course may satisfy a requirement in Major Studio or Studio Elective. (Note: Students who wish "Specialization in Ceramic Sculpture" noted on their transcripts must take both CE101 and CE111.)

CE198. Directed Study in Ceramic Sculpture/1-6 units.
See Interdepartmental Program for description and prerequisites for all Directed Study courses.

CE199. Independent Study/12 Studio units plus 3 optional Letters and Science units.
See Interdepartmental Program for description and prerequisites for all Independent Study courses.

FILMMAKING

F1A/B. First Year Filmmaking/3 units.
F1A is prerequisite to F1B. It is our goal in this two-semester course to introduce the student to the attitudes, the aesthetic background and essential skills of the artist/filmmaker today. First Year Filmmaking begins that introduction by immersing the student in the act of making films, while gaining an understanding of the aesthetics of film, and building a base of knowledge. The course is planned as a complete foundation experience in the art of the creation of fine art film. Graduate teaching assistants will provide individual instruction on the use of pertinent equipment for first year students. This course may satisfy a requirement in Major Studio, Studio Elective or Studio Breadth.

F100. Further Filmmaking/3 units.
Prerequisite: 6 units of First Year Filmmaking or permission of Department Chair. Our Filmmaking faculty represents most of the major currents in fine art film as practiced today, and students are encouraged to enroll in Further Filmmaking courses with faculty according to the student's own interests. Because each faculty member teaches out of the wealth and individuality of his/her own experience, each will structure the course and select content differently with the goal of conveying to the student those ideas which they consider appropriate to the student's needs and state of development. Each of these courses may satisfy a requirement in Major Studio or Studio Elective.

Among the courses that are regularly offered in the Further Film group are:

F100A. Underground Drama, Personal Narrative.
This course uses film as inexpensively as possible to create innovative drama. Everyone in the classroom, and outside visitors, take part in making this class project. Students create lighting, sets and action spontaneously during

class time to finish an exciting and creative film by the end of the semester. Everyone will have a chance to try the various cameras—both 16mm and Super-8—and sound equipment. The emphasis is on a low-budget approach to filmmaking; therefore, the project must be made within the allotted budget. Students work as a group with the instructor; everyone participates in a working studio using available material.

F100B. Alternative Film*.
Film, as traditionally made, deals with illusion. This course will explore the grounding and integration of illusion with everyday objects. Emphasis will be on new ways of bringing about the conscious dropping of preconceptions about filmmatic ideas. Using Super-8, 16mm and still photographic film, students will approach the course objectives through individual and group projects involving installation and sculpture. There will be guest artists and field trips to alternative spaces, exhibitions and related situations.

F100C. Motion Graphics*.
In this class students explore the entire range of techniques which transform graphic or inanimate material into cinematic motion. Generally this process is called "animation." We extend the range of the traditional "cartoon" by regarding any flat or three-dimensional object, sand, paint or other material as "fair game" for the animation process.

F100D. AC/DC Psychotronic Teleplays.
Utilizing the 8mm video camera, motion picture equipment, and film stock plus computer and cheap effect simulators, the class will concoct a visual and aural teleplay on a landscape of electronic and chemical mediums, as cheaply as possible. Sculpture, painting, music and photography will be united via the buttons on the camcorder to produce a work ready for cassette insertion. This is a hands-on workshop, with all the toys available at students' disposal to create moving pictures for the disposable generation.

F100E. Sound Seminar*.
From piccolo to pinna and from disc to DAT, this class will explore the creation, recording and manipulation of sound. Through hands-on projects, the class will probe the mysteries of the organ of Corti, cilia responses and psychoacoustic phenomena.

*The usual prerequisites for Further Film courses may not apply to these intermedia courses. For information, check with the departmental representative at registration. Other intermedia courses are cross-listed under "Intermedia" in the Interdepartmental section of the Class Schedule.

F130. Tutorial/3 units.
Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of filmmaking to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor. This course may satisfy a requirement in Major Studio or Studio Elective.

F140. Further Film History/3 units.
See current Class Schedule for information. This course may satisfy a requirement in Art History Elective.

F140A. Personal Narrative.
See current Class Schedule for information.

F140B. Soviet Art and Cinema of the 1920s.
See current Class Schedule for information.

F140C. The Jazz Age: Cinema Between the Wars.
See current Class Schedule for information.

F140D. Recent Cinema.
See current Class Schedule for information.

F198. Directed Study/1-6 units.
See Interdepartmental Program for description and prerequisites for all Directed Study courses.

F199. Independent Study/12 Studio units plus 3 optional Letters and Science units.
See Interdepartmental Program for description and prerequisites for all Independent Study courses.

Specialized Technical Workshops.
To assist students in continuing to increase their technical resources throughout their period of study at the Art Institute, the SFAI technical staff offers weekly workshops in a wide variety of practical subjects. First Year Film students, particularly Film majors, should not schedule another class for this time.

F200. Graduate Critique Seminar in Filmmaking/6 units.
The Film Department offers a Graduate Studio Critique Seminar which emphasizes the group discussion and critique of students' work.

F230. Tutorial/3 units.
The Filmmaking Department organizes graduate advising on a tutorial basis. Students in the first through fourth semesters of the MFA Program in Film must register for a graduate-level tutorial. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of filmmaking in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

F241. Graduate Seminar in Film Theory and Criticism/3 units.
This course is required of all MFA Filmmaking students, instead of AH241.

F291-3. Intermediate Reviews.
Consult the Graduate Student Handbook for current departmental policy concerning Intermediate Reviews.

F294. Graduate Final Review/0 units.
See General Description for Graduate Courses, for all Graduate Final Review provisions.

F297. Graduate Teaching Assistantship/ 3 units.
See General Description for Graduate Courses, for all Graduate Teaching Assistantship provisions.

INTERDEPARTMENTAL

Freshman Core Studio Program

IN1. Freshman Core Studio/3 units.
The Core Studio is the educational focus of the first year of study at SFAI. This studio course is designed to provide a secure foundation in the varied aesthetic, critical and intellectual skills inherent in the creative process; to examine both the philosophical and the visual concepts involved in the development of personal style and artistic vision; to explore design and color theory, figurative and nonfigurative styles of art, and the vocabulary and techniques of art criticism. The course content is structured around the goal of integrating the student into the SFAI community and its values of personal integrity, rigorous criticism, creativity and risk. Because the primary goal is a subjective transformation in the individual student, and the mastering of objective information is secondary, information is presented and skill is taught not as an end but as a means to the personal growth necessary for success within the SFAI community and for success as a mature artist functioning effectively in the world. Class projects include work in a variety of media. The Freshman Core Studio satisfies the Freshman Core Studio requirement and also satisfies a Studio Elective requirement.

IN50/150A, B, C. Art, Psyche, Spirit.
Each year the Interdepartmental Program sponsors various conferences, lectures and workshops on the general theme of the role of spirit in the lives and work of contemporary artists. See the current Class Schedule for particular offerings. These courses are graded P/NC.

IN152/252. Professional Practices/3 units.
This course is strongly recommended for graduating seniors and for MFA students in the last year of their program. The course will cover all aspects of professional life for the artist: portfolio preparation and photographing work, resume writing, gallery process, financial support, exhibitions, art law, jurying and art criticism. Students will be expected to submit a sheet of slides of their work and present it to the class with a resume and one written work for discussion. The main emphasis of this course is to explore the processes that artists face when they plan to exhibit or sell their work. There will be field trips to galleries and guest lectures from gallery dealers, curators, and more established artists. The course may satisfy a requirement in Elective Letters and Science or Elective Studio.

IN190. Study Abroad/12-15 units.
Prerequisite: same requirements as IN199. Students may enroll in any of several approved overseas institutions for the regular course of study in a given semester. Upon completion of these studies, credit is granted on a course-by-course equivalency for all work completed satisfactorily by the student. A list of all approved institutions and programs may be obtained from the Registrar's Office. Approval for this class must be obtained from the Dean. This course may satisfy a requirement in Major Studio or Studio Elective.

IN196. Internship/3 units.
See Academic Calendar in the current Class Schedule for application deadline. Internships with off-campus organizations are available for academic credit. Descriptions of available internships are posted in the Student Affairs Office. Students may also propose their own internships for consideration. Undergraduate students who have completed a minimum of 45 units are eligible for internships. Eligible students in good academic standing may register for an internship provided that half of their academic class load during a semester is

taken in regularly scheduled classes. A maximum of 24 units of Internship and/or Directed Study courses may be applied toward the BFA degree. This course may satisfy a requirement in Major Studio or Studio Elective, and may be taken with the approval of the Administrative Internship Coordinator.

IN198. Directed Study/1-6 units.
Prerequisites: Undergraduate students who have completed a minimum of 45 units are eligible to work on special projects during a regular semester and receive appropriate academic credit under the guidance of a faculty member. Eligible students in good academic standing may register for Directed Study providing they are also enrolled in a regularly scheduled class with the same instructor, and at least half their academic class load during the given semester is undertaken in regularly scheduled classes. A maximum of 24 units in Directed Study and/or Internship may be applied toward the BFA degree. Directed Study may satisfy a requirement in Major Studio or Studio Elective.

IN199. Undergraduate Independent Study/ 12 Studio units plus 3 optional Letters and Science units.
Prerequisites: The student must be a high sophomore or low junior in good standing at the time of application. In addition, the student must have been enrolled at least half-time for one year and completed not less than 30 units at the Art Institute prior to the semester of Independent Study. Outstanding undergraduates may propose an Independent Study project of one semester in length to be undertaken during their junior year away from the area. Such projects will be subject to the approval of a faculty adviser in the student's major department, the Chair of the student's major department, and the Dean. Such credit will not exceed 12 studio units. A Letters and Science or Art History project may be taken concurrently, for which a separate proposal must be made. Credit will not exceed 3 Letters and Science or Art History units. The course may be repeated for credit. This course may satisfy a requirement in Major Studio or Studio Elective.

IN200. Intermedia Studio Critique/3 units.
Interdepartmental elective graduate studio seminar open to all majors. A studio critique seminar, emphasizing critique of work in a variety of media from varied aesthetic and philosophical positions.

IN301. MFA Exhibition/3 units.
Each graduating MFA student is required to participate in the planning, installation, publicity/publication, public events and staffing the information desk for the thesis exhibition, by contributing time to some specific task. Attendance is required at both the class meetings and for the tasks at the exhibition.

INTERMEDIA COURSES from various SFAI departments are cross listed in the Class Schedule. Students should see the complete course descriptions listed with the course numbers in the individual departments of the current Class Schedule.

LETTERS AND SCIENCE

LS1A/B. History of Western Civilization/ 3 units.
Introductory study of major historical events and the origins of Western civilization. LS1B focuses on reading, research, analysis and critical writing on various topics in Western civilization. This course provides the background for LS10A/B, Methodologies of Modernism, and may satisfy a requirement in Letters and Science.

LS10A/B. Methodologies of Modernism/ 3 units.
An examination of Twentieth-Century cultural history emphasizing the relationship between the visual arts and systems of critical inquiry including psychoanalysis, historical dialectical materialism, relativity theory/quantum mechanics, and structuralism. Primary texts from the fields of science, psychology, philosophy, socioeconomics, literature and criticism are used. Weekly lectures provide an overview; weekly seminars are devoted to a close examination of literary, scientific, philosophical and art-historical texts in correlation with lecture material. This course is a Letters and Science residency requirement for graduation and must be taken sequentially. LS10A is offered in the fall and is prerequisite to LS10B in the spring.

LS20. English Composition/3 units.
Principles and mechanics of expository writing are explored, including mechanics of expression, source and substance of contemporary writing, and study of the influence of content on form. This course may satisfy a requirement in English or Letters and Science Elective.

LS22. English for Fine Arts/6 units.
A skills course in fine arts language designed for foreign students and emphasizing critical, theoretical and technical concepts. The aim is to increase oral comprehension and speech facility. Field trips and studio critiques are included. This course may satisfy a requirement in English, Letters and Science Elective, or Studio Elective.

Each year the Letters and Science Department offers Upper Division courses in the humanities, the natural sciences, the social sciences, and non-Western cultural histories. Students should consult the current Class Schedule for current offerings. Among the courses offered in the 1988-89 Academic Year were:

LS100A. Music: Theory and Practice/ 3 units.
This course provides both a theoretical and practical understanding of avant-garde music.

LS100B. History of Western Philosophy/ 3 units.
A survey of the intellectual history of Western culture from the pre-Socratics to the present.

LS120A. Advanced Creative Writing/3 units.
Prerequisite: 3 units in English Composition or 12 units of English for Fine Arts. Designed for students interested in the written word as a tool for presentation of film, video, performance, photo essay and the short story. In-depth individual projects in both fiction and non-fiction are included. This course may satisfy a requirement in English or Letters and Science Elective.

LS120B. Art of Poetry/3 units.
Prerequisite: 3 units in English Composition or 12 units of English for Fine Arts. A seminar in reading and writing poetry, with guest poets giving public readings of their works and occasionally conducting seminar sessions. The class will explore different modes, forms, theories and subject matter. Students are required to keep notebooks and to try at least one new writing idea every week. Final credit is given on the basis of a short book of poems amassed and edited with the instructor's guidance during the semester. Forms include: sonnet, sestina, prose poem, cut-up, collaborations and song lyric. Modes include: poems from dreams, lists, mini-stories, memories, observation and plagiarism. A short working anthology will include poems by: Clark Coolidge, Alice Notley, Jack Kerouac, Robert Creeley, Frank O'Hara, Imamu Amiri Baraka, Ted Berrigan, Bernadette Mayer, Kit Robinson, Allen Ginsberg, Anne Waldman, John Ashbery, Simon Ortiz, and earlier poets such as Gertrude Stein, William Shakespeare, Walt Whitman, Thomas Wyatt, William Carlos Williams, John Keats and W.H. Auden. This course may satisfy a Letters and Science Humanities requirement, or a Letters and Science Elective.

LS130A. Political Science: Neo-Colonialism/ 3 units.
Prerequisites: LS1A/B, LS10A/B. This course will examine liberated countries and countries striving for liberation, as well as the impact of colonialism in the world today. This course may satisfy a Letters and Science requirement in Social Science or a Letters and Science Elective.

LS140A. Functional Natural History/3 units.
From the "Big Bang" to the present, this course examines the earth as an organism (through biology, chemistry and physics) in a way which is both challenging and accessible, providing the necessary tools for a better understanding of the ecosystem of which we are an integral part.

LS150A. Buddhist Creativity/3 units.
Prerequisite: Upper Division standing. Creativity is an intimate response of the real self to the real world. It changes from moment to moment. It arises out of clarity and spacious fullness, evoked through curiosity, surprise and wonder. Each student will explore the nature of their own creative process through meditation and other practices, and help create the class itself through engagements with other students, works of art, materials, and visiting teachers from different spiritual and artistic traditions who embody creative intelligence in their lives and work. This course may satisfy a Letters and Science Humanities requirement, Letters and Science Cultural History Elective, or Art History Elective.

LS198. Directed Study/1-6 units.
See Interdepartmental Program for course description and prerequisites for all Directed Study courses.

LS199. Independent Study/12 Studio units plus 3 optional Letters and Science units.
See Interdepartmental Program for course description and prerequisites for all Independent Study courses.

PAINTING/DRAWING

PA1. Beginning Drawing/3 units.
Introduction to traditional materials, techniques and subject matter. Striving for a balance between form and content, the course synthesizes studies of composition, representation and technique with creative thought. The pursuit and development of personal, symbolic mark-making are encouraged. Because good drawing results from serious study, constancy of effort and an open, probing attitude, the course is designed to integrate the understanding of essential principles with the development of basic skills. This course may satisfy a requirement in Major Studio, Studio Breadth or Studio Elective.

PA1/100. Beginning-Further Drawing/ 3 units.
A course which combines beginning and further students. The emphasis of the course depends on the individual student's level of development. See individual PA1 and PA100 course descriptions for further information. This course may satisfy a requirement in Major Studio, Studio Breadth or Studio Elective.

PA20. Beginning Painting/3 units.
Development of personal imagery with parallel development of material skills and structural knowledge. Work is aimed at fostering comprehension of basic compositional elements and their effects on visual dynamics, the uniqueness of paint and its possible meanings, and the aspirations and actualities of painting. The course explores various attitudes toward the figure, the set-up and the imagination. Individual and group critiques are included. This course may satisfy a requirement in Major Studio, Studio Breadth or Studio Elective.

PA20/120 Beginning-Further Painting/ 3 units.
A course which combines beginning and further students. The emphasis of the course depends on the individual student's level of development. See course descriptions for PA20 and PA120 for further information. This course may satisfy a requirement in Major Studio, Studio Breadth or Studio Elective.

PA21/121. Spray Painting/3 units.
This class is open to both beginning and further students. The course provides background in airbrush and spray-gun techniques including: flat coverage, smooth and luminescent tone, color gradations, freehand drawing methods, development of illusionistic and applied textures, transparent glazing and naturalistic effects of three-dimensional color, light and space. Visits with airbrush artists, frequent and elaborate demonstrations and presentation of color theory are included. Equipment is provided. This course may satisfy a requirement in Major Studio, Studio Breadth or Studio Elective.

PA22/122. Methods and Materials/3 units.
Prerequisites: Although there are no prerequisites for this course, at least one semester of PA1 or PA20 is strongly recommended prior to enrollment. This is a course designed to provide a sound technical and working background for painters. Class work will be based on general and specific characteristics of each medium and methods of application. Assigned projects will include effective and safe use of tools and materials, construction of supports, surface preparation, painting with oils, acrylics, wax painting, and various means of enlarging, transferring and reducing drawings and images onto a variety of painting surfaces. This course has a lab fee of $30. Technical information sheets and some materials will be provided.

PA100. Further Drawing/3 units.
Prerequisite: 6 units of Beginning Drawing. Guided work from the figure, still lifes, imagination and abstraction, using various media, methods and techniques. As in all further courses, major emphasis is on cultivation of individual attitudes and ideas. This course may satisfy a requirement in Major Studio or Studio Elective.

PA120. Further Painting/3 units.
Prerequisite: 6 semester units of Beginning Painting. Further work in the relationship between form and idea in students' choice of materials and development of personal imagery. Students are encouraged to pursue an individual artistic vision and to develop skills and confidence through risk taking, critical discipline, constructive criticism and productive work. Students' skills improve as the intensity of their involvement increases. Heightened perception and fullest use of individual capacities and complexities are primary concerns. This course may satisfy a requirement in Major Studio or Studio Elective.

PA150. Undergraduate Studio Seminars/ 3 units.
Prerequisite: permission of Department Chair. Weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles. This course may satisfy a requirement in Major Studio or Studio Elective.

PA198. Directed Study/1-6 units.
See Interdepartmental Program for course description and prerequisites for all Directed Study courses.

PA199. Independent Study/12 Studio units plus 3 optional Letters and Science units.
See Interdepartmental Program for course description and prerequisites for all Independent Study courses.

PA200-297.
See Painting/Sculpture/Ceramic Sculpture Graduate Program.

PHOTOGRAPHY

PH1A. Beginning Photography/3 units.
Basic technical aspects of photography in relation to its aesthetic development. The course covers selected photographic formats, types of film, developers, papers and toners. Some materials are provided. Note: Students who believe themselves to be sufficiently experienced to request a waiver of the PH1A requirement may do so by written test of the course content and by presentation of a portfolio of five prints of their own work demonstrating competence in the medium. Students may also be required to make a print from a master negative provided by the department. After an interview with the faculty, a determination will be made as to whether or not the PH1A Beginning Photography course may be waived. This course may satisfy a requirement in Major Studio, Studio Elective or Studio Breadth.

PH40. History of Photography/3 units.
A survey of the technological and aesthetic evolution of the medium with special emphasis on the social impact of photography over the past century and a half. The course is taught by a resident faculty member and guest lecturers chosen for their eminence as historians, scholars, curators and artists. This course may satisfy a requirement in Major or Elective Art History.

PH50. Understanding Photographs/3 units.
Prerequisite: PH1A or equivalent. An intensive investigation into the inherent characteristics and problems of the medium with emphasis on critical evaluation of student work based on the specifics within an image as well as the nature of a body of work. Course includes gallery and museum field trips, outside reading, and discussion of historical and contemporary work. This course may satisfy a Major Studio or Studio Elective requirement.

PH51. Culture and Document/3 units.
Prerequisite: PH1A or equivalent. Students will examine personal and cultural beliefs and values as they are expressed and represented in photography. There will be an exploration of dominant cultural conventions in mass media, advertising and gender representation. Major historical and contemporary examples of photography that express these contents will be presented. Each student will be expected to be working on a photographic project of their own design throughout the semester. This course may satisfy a requirement in Major Studio or Studio Elective.

PH52. Editing-Sequencing-Presentation/ 3 units.
This course enables students to develop a working method to address the problems of collecting, deleting and arranging their work, with the intention of presenting a continuous, connected series in exhibition, publication or portfolio form. This course may satisfy a Major Studio or Studio Elective requirement.

PH53. View Camera—People, Scene, Landscape/3 units.
Prerequisite: PH1A or equivalent. The first four weeks of this course will be used to learn the mechanics and operation of the view camera including the Zone System. The department has a number of view cameras to loan students; however, they are encouraged to have their own. Students are required to furnish their own exposure meters. The student will select a project from the following: People, Urban Scene or Landscape. Critiques of work will be frequent. A final presentation is required. This course may satisfy a requirement in Major Studio or Studio Elective.

PH54. Color/3 units.
Prerequisite: PH1A or equivalent. Introduction to basic color theory and materials for printing the negative and positive transparency. Emphasis and practice is on negative printing, with demonstrations given of prints from positives (Cibachrome). Assignments in the history of color photography serve to develop vocabulary used in critiquing student progress and ideas in color photography. Lab work and attendance at demonstrations are crucial to progress in this class. This course may satisfy a requirement in Major Studio or Studio Elective.

PH55. Extended Media/3 units.
Prerequisite: PH1A or equivalent. This class will explore the boundaries of photography both in an historical and contemporary sense with each semester having a different focus. This technical course is primarily "hands-on" and students learn alternative printing processes such as cyanotype, van dyke and gum bichromate, printing murals, exploring the painted print, assemblage, collage and constructing mixed-media installations. The students' mastery over the processes and completion of a final project are a critical part of this course. Slide lectures and guest speakers will augment lab time to provide an overview of the process being explored. This course may satisfy a requirement in Major Studio or Studio Elective.

PH100. Further Photo/3 units.
Prerequisite: 15 units of Photography including PH1A (3 units) and 12 units from Photography 50 through 55. Our Photography faculty represents most of the major currents in fine art photography as practiced today, and students are encouraged to enroll in Further Photo courses with faculty according to the student's own interests. Because each faculty member teaches out of the wealth and individuality of his or her own experience, each will structure the course and select content differently with the goal of conveying to the student those ideas that the individual faculty considers to be appropriate to the student's needs and state of development.

The following PH100 courses are typical of those offered during any one academic year. Students should consult the current Class Schedule for information about current offerings.

PH100A. Further Photography—Photography in Cultural and Social Institutions/3 units.
Prerequisite: See PH100. Arrangements are made with six to eight cultural and social institutions so that students may choose one or more areas to photograph during the semester. Most of the classes will consist of work in these institutions. However, review of the work in progress will be frequent. The results of the work will be used in three ways: 1. for the student, 2. for the institution, 3. for a possible archive. This course may satisfy a requirement in Major Studio or Studio Elective.

PH100B. Further Photography—Projects/3 units.
Students will be expected to work on an ongoing project that will be addressed by the class in a collaborative problem-solving manner and through individual tutorials. This course may satisfy a requirement in Major Studio or Studio Elective.

PH100C. Further Photography—Documentary and Photojournalism/3 units.
Prerequisite: See PH100. This course will be taught by three guest artists who are active in the photojournalism field. Students should have a project in mind when they register for this course. All of the guest instructors will participate in the critique of student projects. This course may satisfy a requirement in Major Studio or Studio Elective.

PH100D. Further Photography—Sacred/Profane/3 units.
Prerequisite: See PH100. Looking. Seeing. Ritual. Relationship. Minor White. Fabrication. Symmetry. Creative Rights. Participant. Frieda Kahlo. Benevolent. Malevolent. Center. Judy Chicago. Encompass. Found Rituals. Frederick Sommer. Passages. Passages. Process. Verisimilitude. John Divola. Form. Symbol. Artist. Emmet Gowin. Vision. Draw Out. Make Visible. Avedon. Purpose. Invisible. Religion. Myth. Document... Are there distinctions of form as well as the nature of the sacred and profane? This class will consider ways of forming images of the sacred, as a creative act and/or as a document of the sacred as it surfaces in our culture. This course may satisfy a requirement in Major Studio or Studio Elective.

PH100E. Further Photography—Landscape/3 units.
Prerequisite: See PH100. This course will study the land, in some cases with people's interaction, but the intention is to study land rather than social landscapes. The course will require two Friday-to-Monday field trips plus possible other weekend meetings. The course includes use of a large-format camera for color or black-and-white work. Some course reading will be required. A minimum of 20 well-made prints is required for passing. This course may satisfy a requirement in Major Studio or Studio Elective.

PH190. Senior Thesis Requirement/3 units.
Each Photography Major is required to complete a Senior Thesis Project. The Photography Thesis requirement consists of a photography project, a summary thesis statement, and a final exhibition of the project either in the year-end Spring Show or, in the case of a mid-year graduation, in the Stillights Gallery. To aid in the development and completion of the Thesis Projects, all graduating senior students are required to enroll in the Senior Thesis class. This course may satisfy a requirement in Major Studio or Studio Elective.

PH198. Directed Study/1-6 units.
See Interdepartmental Program for course description and prerequisites for all Directed Study courses.

PH199. Independent Study/12 Studio units plus 3 optional Letters and Science units.
See Interdepartmental Program for course description and prerequisites for all Independent Study courses.

PH200. Graduate Critique Seminars in Photography/6 units.
The Photography Department offers Graduate Studio Critique Seminars which emphasize the group discussion and critique of students' work.

PH297. Graduate Teaching Assistantship/3 units.
See General Descriptions for Graduate Courses, for Teaching Assistantship provisions.

PH230. Graduate Tutorial/3 units.
Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA Program must register for a tutorial in Photography. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of photography in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

PH291-3. Intermediate Review.
Consult the Graduate Student Handbook for current departmental policy concerning Intermediate Reviews.

PH294. Final Review/0 units.
See General Descriptions for Graduate Courses, for all Graduate Final Reviews.

PRINTMAKING

PR1/101. Beginning-Further Silkscreen/ 3 units.
Prerequisite: successful completion of beginning course in one different printmaking medium. The basic techniques of screenprinting: monoprints, hand-cut paper and lacquer stencils, wax and glue resists and photostencils. Building and stretching screens, as well as darkroom work with the copy camera, enlarger and Kodalith film are demonstrated. Instruction includes registration for multicolor printing and approaches to the printing, handling and signing of editions. The basic emphasis is placed on students' individual direction and commitment. PR101 provides students with more extensive work in screen printing, with review of basic techniques and an overall emphasis on personal growth through individual image-making and group interaction. Primary concern is evidence of a maturing statement on the part of each student. This course may satisfy a requirement in Major Studio, Studio Breadth or Studio Elective.

PR2. Beginning Etching/3 units.
Introduction to the medium of intaglio. Through demonstration and class participation, students are encouraged to obtain a sound physical and intellectual understanding of the process in order to concentrate later on a fuller realization of their concepts through printmaking. Various methods of making plates—hard and soft ground, drypoint, mezzo-tint, sugarlift, aquatint and embossment—are explained and demonstrated. Demonstrations also illustrate various ways to print intaglio plates (such as relief, roll-up, rainbow roll and multiple-plate color), and preparation of photographic images for intaglio and monoprint. Students are encouraged to experiment with varied imagery and techniques, and to contribute work in other media. Individual and group critiques are included. This course may satisfy a requirement in Major Studio, Studio Breadth or Studio Elective.

PR3. Beginning Photo-Printmaking/3 units.
Foundation in the theory and practice of photo-printmaking—including lectures, demonstrations, practical darkroom and studio work, as well as individual and group discussion. Darkroom instruction covers use of the process camera and enlarger for production of line and half-tone exposures, as well as techniques for construction and manipulation of images. Print studio instruction emphasizes the practical concerns of lithography, etching, silkscreen and relief printing. This course may satisfy a requirement in Major Studio, Studio Breadth or Studio Elective.

PR4. Beginning Lithography/3 units.
A course intended for students with no knowledge of lithographic image-making. Exploration of the image using stone or metal plates forms the essential basis of this course. Principles of "ideas" and how to develop them through the use of lithographic tools, materials, chemistry and processes are covered. Emphasis is placed on students' individual points of view and their visual realizations. Techniques of photolithography and multicolor printing, as well as use of materials and how they effect the image are demonstrated. Information on general shop procedures and special techniques encourages students to expand their imagery. Critiques and general discussions are scheduled as appropriate. Students are expected to work outside class time. This course may satisfy a requirement in Major Studio, Studio Breadth or Studio Elective.

PR40. History of Printmaking/3 units.
Presentation and discussion of original works in the collection of the Achenbach Foundation for the Graphic Arts, from 15th-Century prints through contemporary examples of experimental printmaking. Works of such major figures as Durer, Rembrandt, Goya, Hokusai, Hiroshige, Toulouse-Lautrec and Picasso are studied in depth. The course stresses both technique and creativity. Required of all majors, this course may satisfy a requirement in Major or Elective Art History.

PR102. Further Etching/1.5-3 units.
Prerequisite: successful completion of beginning courses in at least two different printmaking media. Students may, however, enroll in a second beginning class concurrently with enrollment in a further class if the analogous beginning class has already been completed. PR102 provides students with additional growth and development of work in intaglio, with emphasis on ideas, attitudes and images. Included are a review of basic techniques and workshops on multiple-plate color printing, relief printing, chinecolle, mezzotint, monotype and engraving. Various kinds of imagery are discussed; quality and communicative clarity of the image are emphasized. To encourage correlation between ideas in etching and those in other disciplines, students are encouraged to contribute work in painting, sculpture, photography and other media. This course may satisfy a requirement in Major Studio or Studio Elective.

PR103. Further Photo-Printmaking/ 1.5-3 units.
Prerequisite: Successful completion of beginning courses in at least two different printmaking media. Students may, however, enroll in a second beginning class concurrently with enrollment in a further class if the analogous beginning class has already been completed. PR103 provides students with a technical extension of the beginning course, although the goal of the course is to go beyond technique. The primary focus is on the other important dimensions of students' art: idea and meaning. Emphasis is also placed on correlation of three essential aspects of fine arts education: what, how and why. This course may satisfy a requirement in Major Studio or Studio Elective.

PR104. Further Lithography/1.5-3 units.
Prerequisite: Successful completion of beginning courses in at least two different printmaking media. Students may, however, enroll in a second beginning class concurrently with enrollment in a further class if the analogous beginning class has already been completed. PR104 provides students with a more extensive exploration of lithography as a process for creative image-making. It is expected that students' ideas are sufficiently developed for the presentation of both a clear point of view and solid examples of work during individual critiques and group discussions. Use of presses, tools and materials is refined. Preparation of portfolios and writing of the artist's statement are included. This course may satisfy a requirement in Major Studio or Studio Elective.

PR151. Drawing/1.5-3 units.
This is a course utilizing the human figure, landscape and still life set-ups as points of reference and subject matter for exploration into the area of basic drawing. It is designed to bridge the gap between a regular drawing class and a printmaking class by devoting a portion of the semester to the individual properties and characteristics of various print media and the application of various drawing techniques to those specific print areas. This course may satisfy a requirement in Major Studio, Studio Elective or Studio Breadth.

PR198. Directed Study/1-6 units.
See Interdepartmental Program for course description and prerequisites for all Directed Study classes.

PR199. Independent Study/12 Studio units plus 3 optional Letters and Science units.
See Interdepartmental Program for course description and prerequisites for all Independent Study classes.

PR200. Graduate Critique Seminar in Printmaking/6 units.
The Printmaking Department offers a Graduate Studio Critique Seminar which emphasizes the group discussion and critique of students' work.

PR230. Tutorial/3 units.
Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA Program must register for one of the following tutorials. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of printmaking in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

PR291-3. Intermediate Review.
Consult the Graduate Student Handbook for current departmental policy concerning Intermediate Reviews.

PR294. Final Review/0 units.
See General Descriptions for Graduate Courses, for all Graduate Final Review provisions.

PR297. Graduate Teaching Assistantship/3 units.
See General Descriptions for Graduate Courses, for Graduate Teaching Assistantships provisions.

PAINTING, SCULPTURE, CERAMIC SCULPTURE GRADUATE PROGRAM

PSC200. Graduate Critique Seminars in Painting, Sculpture, Ceramics/3 units.
The Painting Department, in conjunction with the Sculpture/Ceramic Sculpture Department, offers Graduate Studio Critique Seminars which emphasize the group discussion and critique of students' work.

PSC230. Graduate Tutorial/3 units.
Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA Program must register for a tutorial in Painting/Sculpture. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of Painting/Sculpture in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

PSC291-3. Intermediate Review.
Consult the Graduate Student Handbook for current departmental policy concerning Intermediate Reviews.

PSC294. Final Review/0 units.
See Interdepartmental Program for general provisions for all Graduate Final Reviews.

PSC297. Graduate Teaching Assistantship/3 units.
See General Descriptions for Graduate Courses, for all Graduate Teaching Assistantship provisions.

PERFORMANCE/VIDEO

PV1. Beginning Performance/Video/3 units.
Exploration and investigation of various strategies toward the development of a consistent and personal methodology of art working and art making. The course is highly structured with regular assignments. Students are familiarized with the technical aspects of video, as well as the various aspects of live presentation. This course may satisfy a requirement in Major Studio, Studio Elective or Studio Breadth. (Other intermedia and non-media-specific P/V courses will be found cross-listed under "Intermedia" in the Interdepartmental section of the Class Schedule.)

PV40. History of Performance/Video/3 units.
Prerequisite: none. This course deals with the emergence during the 1960s and '70s of 4-dimensional activity in the visual arts from a 3-dimensional ground; that is, the relationship of sculpture to its subsequent forms of performance, video, film and video installation, as well as various forms of 2-dimensional documentation and installation. A variety of approaches—including formal, conceptual, architectural and narrative—are covered along with the artist and the politician as purveyors of myth, and the impact of television. This course may satisfy a requirement in Major or Elective Art History.

PV41. Survey and Discussion of Contemporary Issues and Artists in Performance, Video and Related Issues/ 3 units.
Prerequisite: PV40. Features a variety of distinguished guests discussing their work and related issues. The course may be repeated for credit, and may satisfy requirements in Major Studio or Studio Elective.

PV60. Computer Arts/3 units.
Prerequisite: PV1 or permission of Chair or instructor. No experience in microcomputers or electronics is needed. A workshop in electronic arts open to all students. This is a beginning course which covers programming, using available software, and building small electronic gadgets. The course includes field trips around the Bay Area to see what other artists are doing, and lectures by guest artists, who are invited to demonstrate their work. This course may be repeated for credit, so new students will have the benefit of more experienced students in the same workshop. This course may satisfy a requirement in Major Studio, Studio Elective or Studio Breadth.

PV61. Electronic Image/Sound/3 units.
Prerequisite: PV1 or the consent of the instructor or Chair. A studio course focusing on the use of the computer as a tool for the composition of pieces integrating electronically generated and processed images and sounds. Structural models derived from traditions of musical practice, including forty years of electronic music, will be studied for their applicability to work that includes video and sound. The representation of both sound and image as digital information provides an opportunity to deal with these media experimentally as a single medium with a single compositional process. Students will be introduced to the compositional tools available in the Performance/Video Department's Computer Arts Lab, including 2D and 3D video paint and animation systems, video digitazation and signal processing, sound sampling and sequencing, and video/ sound synchronization. This course may satisfy a requirement in Major Studio, Studio Elective or Studio Breadth.

PV100. Further Performance/Video/3 units.
Prerequisite: PV1. Continued work with regular and guest faculty. This course may satisfy a requirement in Major Studio or Studio Elective. (The usual prerequisites for Further Work in Performance/Video may not apply to this course. Check with the departmental representative at registration. Other intermedia and non-media-specific courses will be found cross-listed under "Intermedia" in the Interdepartmental section of the Class Schedule.)

PV130. Tutorial/3 units.
Prerequisite: PV1 and permission of instructor. Head-to-head dialogues between intermediate and advanced students and the instructor, aimed at defining and refining the student's personal artistic territory. Group critiques may occasionally occur. This course may satisfy a requirement in Major Studio or Studio Elective. (The usual prerequisites for Further Work in Performance/Video may not apply to this course. Check with the departmental representative at registration. Other intermedia and non-media-specific courses will be found cross-listed under "Intermedia" in the Interdepartmental section of the Class Schedule.)

PV160. Further Computer Arts: The Gadgets Class/3 units.
Prerequisite: PV60 or permission of the instructor or Chair. Instructor will work with students one-to-one on their further electronic arts projects. Open to students who have taken computer arts classes or have some background in the area. Students are invited to work with the instructor in the further development of their electronic skills. Areas of interest and investigation include: smart sculpture, programming, interactive installations, 2D and 3D. This course may satisfy a requirement in Major Studio or Studio Elective.

PV162. The Computer as an Artist's Tool/ 3 units.
Prerequisite: PV60 or approval of the instructor or Chair. This class investigates the challenge and potential of working with computers to create art that is informed by contemporary aesthetic issues. Modes of inquiry will include 2-dimensional works existing on and off the screen, the integration of computer animation with video, and real-time control of situations and spaces. A variety of tools and techniques will be explored. Students will be given individual attention to assist each at their relative skill level. This course may satisfy a requirement in Major Studio or Studio Elective.

PV163. Sound Composition/3 units.
Students in this class will produce three sound pieces. The course will include a brief history of sound work and will cover conceptualization of sound as time-based art, live recording and editing. Work can be soundtracks for video, or sound pieces in and of themselves. This course may satisfy a requirement in Major Studio or Studio Elective.

PV170. Installation/3 units.
Prerequisite: PV1 or permission of the Department Chair. A course in the objectified state of performance and video work, with the major concern being site and its attendant implications. The course will investigate architecture, landscape and materials indigenous to specific sites. This course may satisfy a requirement in Major Studio or Studio Elective. (The usual prerequisites for Further Work in Performance/Video may not apply to this course. Check with the departmental representative at registration. Other intermedia and non-media-specific courses will be found cross-listed under "Intermedia" in the Interdepartmental section of the Class Schedule.)

PV182. Advanced Video/3 units.
Those works which best represent the advanced critical and aesthetic discourse in video are viewed and discussed within the larger context of contemporary fine art issues. Students produce work in video which is rough-cut in the P/V facility and fine-cut at the Bay Area Video Coalition facility. Areas of investigation include editing strategies as they relate to form, content and intention. This course may satisfy a requirement in Major Studio or Studio Elective.

PV198. Directed Study/1-6 units.
See Interdepartmental Program for course description and prerequisites for all Directed Study courses.

PV199. Independent Study/12 Studio units plus 3 optional Letters and Science units.
See Interdepartmental Program for course description and prerequisites for all Independent Study courses.

PV200. Graduate Critique Seminar in Performance/Video/6 units.
The P/V Department offers a Graduate Studio Critique Seminar which emphasizes the group discussion and critique of students' work.

PV230. Tutorial/3 units.
Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA Program must register for one of the following tutorials. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of Performance/Video in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

PV291-3. Intermediate Review.
Consult the Graduate Student Handbook for current departmental policy concerning Intermediate Reviews.

PV294. Final Review/0 units.
See General Descriptions for Graduate Courses, for all Graduate Final Review provisions.

PV297. Graduate Teaching Assistantship/3 units.
See General Descriptions for Graduate Courses, for Teaching Assistantships provisions.

SCULPTURE

SC1. Beginning Sculpture/3 units.
Prerequisite: none. Introduction to the basic techniques of sculpture, including carving, modeling and construction, and their integration with students' ideas and experiences. These basics are presented through slide lectures, group discussions, studio visits, and class assignments chosen to clarify the intersection of tradition, material and idea in contemporary sculpture, as well as to encourage the organization and production of works. This course may satisfy a requirement in Major Studio, Studio Breadth or Studio Elective.

SC2. Intermediate Sculpture/3 units.
This course is for students who have completed preferably two, but at least one semester of beginning sculpture, and is recommended for transfer students with beginning sculpture experience at another school. Intermediate Sculpture is intended to provide guidance and material instruction as received in beginning sculpture courses, but with a greater latitude, opportunity and responsibility for personal content from the student through group assignments.

SC40. History of Sculpture/3 units.
This course covers the significance of art making (with concentration on sculpture) in various cultures throughout history, with emphasis on the period from the Renaissance through the Twentieth Century. Because art history can be a tool for making art in the studio, SC40 will help students develop a solid historical context which they can use as a resource for their own art making process. History of Sculpture is required of all majors and satisfies a requirement in Major or Elective Art History.

SC100. Further Sculpture/3 units.
Prerequisite: SC1 or permission of the Department Chair. Further sculpture classes are a reflection of current areas of interest and changing concerns in contemporary sculpture. These classes vary from semester to semester in response to the professional artistic climate, student interests and curricular needs, as well as faculty interests and teaching philosophies. The course structure assumes students have a sufficient command of materials and techniques in their chosen areas of interest to achieve their artistic ideas. This course may satisfy a requirement in Major Studio or Studio Elective.

SC110. Interdisciplinary/3 units.
This is an Upper Division course in sculpture, for advanced students from any department, focused on the development of original, experimental work in new or hybrid media. The course will work as a combined critical seminar and studio production class. Technical demonstrations, lectures and assignments will be completed with readings, lectures, field trips, guests and discussions/presentations. The semester will conclude with a major individual project as final work for the course. Demonstrations and lectures will include introductory sessions in audio/visual, new music/sound art, personal computers, artists' books and periodicals, spectacle and pop culture appropriations. Ultimately, the content of the course will be a function of the collective input of all participants. This course may satisfy a requirement in Major Studio or Studio Elective. (The usual prerequisites for Further Work in Sculpture may not apply to this course. Check with the departmental representative at registration. Other intermedia and non-media-specific courses will be found cross-listed under "Intermedia" in the Interdepartmental section of the Class Schedule.)

SC150. Undergraduate Seminar/3 units.
Prerequisite: SC1 or CE1. Either sculpture or ceramic sculpture, offered each semester. Course content varies according to the interests and interaction of the instructor and the students. This course may satisfy a requirement in Major Studio or Studio Elective.

SC198. Directed Study/1-6 units.
See Interdepartmental Program for course description and prerequisites for all Directed Study courses.

SC199. Independent Study/12 Studio units plus 3 optional Letters and Science units.
See Interdepartmental Program for course description and prerequisites for all Independent Study courses.

SC200-297.
See Painting/Sculpture/Ceramic Sculpture Graduate Program.

GENERAL DESCRIPTIONS FOR GRADUATE COURSES

294. Final Review/0 units.
Prerequisite: fourth semester or later standing in the MFA Program. Petition for candidacy must be on file at the beginning of the third semester of the Graduate Program in order to receive Final Review during the fourth semester of the Program. All reviews are scheduled and conducted by arrangement with the Department Chair.

IN296. Internship/3 units.
Internships on or off campus are available to graduate students as an alternative to Teaching Assistantships. Either an Internship or a Teaching Assistantship is required in each of the third and fourth semesters of the MFA program. Both Internships and Teaching Assistantships carry 3 semester units of credit. Students may do two Internships or two Teaching Assistantships, or one of each, but only one in any one semester.

Graduate interns are expected to work a minimum of 90 hours on site (average 6 hours per week) per semester. Internships may be paid or unpaid by the sponsor. The intern's on-site supervisor will evaluate his or her performance at the end of the semester. The intern will also submit written, visual and/or other documentation of the Internship experience at the semester's end.

Students who are eligible for a Graduate Internship or Teaching Assistantship will receive an application from the Registrar's Office a few weeks before early registration for the semester of their eligibility. Students who wish to do an Internship must set up an appointment with the Internship Coordinator in the Student Affairs Office, who will help them arrange an appropriate Internship. A list of possible Internships is available in the Student Affairs Office. However, students are encouraged to propose their own Internships.

Possibilities include working with off-campus organizations, businesses, or individuals as a teacher, artist-in-residence, apprentice or administrative assistant. Faculty members may be interested in taking on a personal apprentice, even if their Teaching Assistantship slots have been filled. Department Chairs have final approval of all Internships.

All interns must enroll in IN296, Graduate Internship. Students in the course will meet with the Faculty Adviser for Internships at least twice each semester. If applicable, the adviser will also visit the intern's work site. The faculty adviser will be responsible for assigning the final grade (Pass or Fail) for the Internship in consultation with the on-site supervisor.

Questions concerning the Internship program may be addressed to Internship Coordinator, Student Affairs Office, 771-7020, Ext. 53.

IN297. Graduate Teaching Assistantship/ 3 units.

Either a Teaching Assistantship or IN296 Internship is required in each of the third and fourth semesters of the MFA program. Both Internships and Teaching Assistantships carry 3 semester units of credit. Students may do two Teaching Assistantships, two Internships, or one of each, but only one in any one semester.

A Teaching Assistant (TA) is responsible for 6 hours per week (minimum of 90 hours per semester) of assistance to a faculty member with such duties related to teaching a class as the faculty member assigns.

Students who are eligible for a graduate Teaching Assistantship or Internship will receive an application from the Registrar's Office a few weeks before early registration for the semester of the eligibility. Students who choose a Teaching Assistantship must get the authorization of the Registrar, and the approval of the faculty member and the Chair of their department. The Chair will make final assignments. The faculty member will be responsible for the final grade (Pass or Fail).

Questions concerning the Teaching Assistantship program may be addressed to the Registrar or to the appropriate Department Chair.

IN301. MFA Exhibition/3 units.

Each graduating MFA student is required to contribute time to the planning, installation, publicity/publication, public events and/or staffing of the information desk for the thesis exhibition. Attendance is required at both the class meetings and for the tasks at the exhibition.

Karen Sigurdardomir
painting student, BFA
untitled
oil on canvas
1989

FACULTY

Thomas Akawie
Painting

b. New York, NY, 1935. University of California at Berkeley, BA 1959, MA 1963. Selected solo exhibits: California Palace of the Legion of Honor, SF, 1972; Pyramid Galleries, Washington, DC, 1973; Quay Gallery, SF, 1974; San Jose Art Museum, CA, 1977; Gallery Paule Anglim, SF, 1977; Janet Steinberg Gallery, SF, 1985; Terry De Latp Gallery, Los Angeles, CA, 1986. Selected group exhibits: Los Angeles County Museum of Art, 1956; Whitney Museum of American Art, New York City, 1969; Santa Barbara Museum of Art, CA, 1971; Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1972; Museum of Contemporary Art, Chicago, IL, 1976; San Francisco Museum of Modern Art, 1977; National Collection of Fine Arts, Washington, DC, 1981; *American Landscape Painting*, MH de Young Memorial Museum, SF, 1989.

Steve Anker
Filmmaking

"I see the study of film history as a recent and rapidly changing discipline which is most valuable when seen in relation to newly completed work. Film history and aesthetics can and should inform and reinforce the creative process."

b. Brooklyn, NY, 1949. State University of New York at Binghamton, BA 1972; Columbia University, New York City, MFA 1975. Exhibition Director, Boston Film/Video Foundation, 1977-80. Program Director, San Francisco Cinematheque, 1982-present. Guest curator: London Filmmakers' Co-op/London International Film Festival, England, 1988; Toronto International Conference on Experimental Film, Canada, 1989; *Diverseworks*, Houston, TX, 1989; *Recent Bay Area Films*, Frontera Media, El Paso, TX, 1989 (catalog essay). Featured essay, *Independent America* retrospective catalog, American Museum of the Moving Image, Astoria, NY, 1988. Consultant: Oberhausen Film Festival, West Germany, 1989; Black Maria Film Festival, U.S. National, West Orange, NJ, 1989.

Richard Berger
Sculpture
"I want to help students find the structure beneath appearance that gives them a sense of continuity with the art and artists that move them to create."
b. Los Angeles, CA, 1944. California State University, Sacramento, BA 1968, MA 1970. Awards: NEA Individual Artist Fellowship, 1979. Selected solo exhibits: Berkeley Gallery, SF, 1970; O.K. Harris, New York City, 1974; Zara Gallery, SF, 1976, 1978; Reed College, Portland, OR, 1981; Joseph Chowning Gallery, SF, 1981, 1984, 1987. Selected group exhibits: Stanford University, CA, 1972; *Sculptor as Draftsman*, JPL Fine Arts, London, England, 1975; Laguna Beach Museum of Art, CA, 1982; *International Water Sculpture Competition Finalist Exhibition*, New Orleans Museum of Art, LA, 1983; Fendrick Gallery, Washington, DC, 1983; Davis McClain Gallery, Houston, TX, 1984; *Recent Acquisitions*, The Oakland Museum, CA, 1985; Contemporary Arts Center of Hawaii, Honolulu, 1988.

Bill Berkson
Art History, Theory and Criticism
b. New York, NY, 1939. Brown University, Providence, RI; The New School for Social Research, New York City; Columbia University, New York City; and New York University Institute of Fine Arts, New York City: 1964-69. Awards: Poets Foundation, 1968; Yaddo Foundation, 1968; NEA Creative Writing Fellowship in Poetry, 1979; Briarcombe Fellow, 1983; Marin Arts Council Grant for Poetry, 1987. Teaching experience: The New School for Social Research, 1964-69; Teachers and Writers Collaborative, New York City, 1967-68; visiting fellow, Yale University, New Haven, CT, 1969-70; California Poets in the Schools, 1974-85; Southampton College, 1980; Marin Community College, Kentfield, CA, 1982-83; California College of Arts and Crafts, Oakland, 1984-85; SFAI, 1984-present. Publications: guest editor, Museum of Modern Art, New York City, 1964-69; editor and publisher, Big Sky magazines and books, 1971-78; co-editor, *Alex Katz* (1971), *Homage to Frank O'Hara* (1978), and *Homage to Willem de Kooning* (1989), Art Journal; contributing editor, *Zyzzyva,* SF. Film editor, *Kulchur*, 1961-63. Associate producer, *Art New York* series, WNDT-TV, NY, 1964-65.

Pegan Brooke
Painting
b. Orange, CA, 1950. University of California at San Diego, BA 1972; University of Iowa, Iowa City, MA 1977; Stanford University, CA, MFA 1980. Award: Louis Comfort Tiffany Grant in Painting, 1983-84. Selected solo exhibits: Fuller Goldeen Gallery, SF, 1981, 1983, 1985, 1987; Scottsdale Center for the Arts, CA, 1983; Pamela Auchincloss Gallery, Santa Barbara, CA, 1984; Des Moines Art Center and Museum, IA, 1985; Saxon-Lee Gallery, Los Angeles, CA, 1989. Selected group exhibits: Joslyn Art Museum, Omaha, NE, 1977; University of Nebraska, Omaha, 1978; University of Texas, Houston, 1981; California State University, Hayward, 1981; The Solomon R. Guggenheim Museum, New York City, 1983, 1987; San Francisco Museum of Modern Art, 1984; Frumpkin Struve Gallery, Chicago, IL, 1983, 1985; Alaska State Museum, Juneau, 1986; Fresno Art Museum, CA, 1987; Rosemont Art Gallery, Regina, Canada, 1987; Monterey Peninsula Museum of Art, CA, 1988.

Chris Brown
Performance/Video
"My work involves the design of interactive electronic instruments for live performances and installations."
b. Mendota, IL, 1953. University of California at Santa Cruz, BA 1974; Mills College, Oakland, CA, MFA in Electronic Music and Recording Media 1985; Commissions and performances: *New Music America*, installation, San Francisco International Airport, 1981; *Alternating Currents*, commissioned by the Berkeley Symphony Orchestra, 1983; premiere performances at New Music America Festivals in Hartford, Los Angeles and Houston, 1984-86; solo performances for *Live Electronic Music* and *Sonesta Koepezaal* symposiums, Studio for Electro-Instrumental Music, Amsterdam, The Netherlands, 1986-87; International Festival of Electro-Acoustic Music, Bourges, France, 1988. Recordings: *Room*, Sound Aspects Records, 1989.

Jerry Burchard
Photography
"It's really hard to look at the temples in the daylight. The sun bleaches everything out and swirls of heat distort any inner reflections or contemplations. Wedges of little boys running through the courtyards playing Kung Fu with sticks and shouts and busloads of locals waving about their Instamatics with abandon all impede any serious pondering. It is later, in the country night, when only the drone of mosquitoes and the occasional song from a far-off radio intercede, that the moonlight talks to you, and the centuries come tumbling down, and finally you are there, feeling right at home. These walls are your walls. Lean on them, stroke them and talk to them. They will answer. They've been waiting for you.

"Of course, it's easy living in the Fourteenth Century. And if there are any hesitations you can always take a bus to some place close by where there are discos, electricity, first-run Elvis Presley movies, and lots of corrugated metal. These odd transitions seem to make sense at the time, and thoughts of California and other illusions of the Twentieth Century are much more like the real fantasies. Time, in these circumstances, is more fittingly devoted to falling in love. Ask Gauguin."

b. Rochester, NY, 1931. California School of Fine Arts (SFAI), BFA 1960. Awards: NEA Fellowships, 1976, 1978; NEA Survey Grant, 1979. Selected solo exhibits: Corcoran Gallery of Art, Washington, DC, 1978; Addison Gallery, Andover, MA, 1978; Jehu Gallery, SF, 1979; Rocklands Gallery, Monterey, CA, 1983; Perimeter Gallery, Chicago, IL, 1983; Bruce Velick Gallery, SF, 1984; Bhirasri Institute of Modern Art, Bangkok, Thailand, 1986. Selected group exhibits: San Fran-

cisco Museum of Modern Art, 1961, 1979, 1981, 1982, 1983, 1984; Focus Gallery, SF, 1972, 1975, 1984; Houston Museum of Fine Arts, TX, 1977; Museum of Photographic Arts, San Diego, CA, 1983; National Museum of American Art, Washington, DC, 1984. Selected publications: *Contemporary Photographers*, 1982; *The Nude in Modern Photography*, 1984; *Photography in California*, San Francisco Museum of Modern Art, 1984.

Kathie Cinnater
Letters and Science

b. Houston, TX, 1942. College of New Rochelle, NY, BA 1964; Marquette University, Milwaukee, WI, MA 1968; Washington University, BFA 1976, MFA 1978. Teaching experience: University of Missouri, Columbia, 1970-78; Washington University, 1976-78; City College of San Francisco, 1983-87; University of California, 1984-87.

John Collier
Photography

"My purpose is communication through photography. Photography is the fluent communication art with visually literate content that not only reveals the nature of the image-maker, but, equally, the aesthetic, humanistic life view of the photographer. Learning to read photographic imagery is finding and following a graphic trail that can lead forward into the creative future and function of each artist-cameraperson.

b. Sparkill, NY, 1913. Studied at California School of Fine Arts (SFAI), 1930s; SFAI, Honorary Doctorate of Fine Arts 1978. Awards: Andean Institute; Guggenheim Fellowship; Werner Gren Foundation; Carnegie Corporation/Spencer Foundation. Teaching experience: Professor of Anthropology, San Francisco State University, 1961-84. Selected exhibits: Focus Gallery, SF; *Exploring Society Photographically*, Northwestern University, Evanston, IL, 1981 and SFAI, 1982; *Cultural Energy: Photographs from John Collier's Work of 50 Years* (traveled to Falkirk Cultural Center, San Rafael, CA; San Francisco State University Library; Maxwell Museum of Anthropology, University of New Mexico, Albuquerque; and Field Museum of Natural History, Chicago, IL), 1985; *Memories of a Photographic Life*, SFAI, 1988. Publications: *The Awakening Valley*, 1949; *Visual Anthropology: Photography as a Research Method*, 1967. Film: *Eskimo Education.*

Linda Connor
Photography

"Photography keeps my eyes, mind and heart open, and I am thankful for that. The photographs are a way of honoring my subjects."

b. New York, NY, 1944. Rhode Island School of Design, Providence, BFA 1967; Institute of Design, Chicago, IL, MS 1969. Awards: NEA Fellowship, 1976; Guggenheim Fellowship, 1979-80; Marin Arts Council Artist Fellowship, 1986; Friends of Photography Photographer of the Year, Peer Award, 1986; Pratt Award in Photography, 1988. Selected solo exhibits: MH de Young Memorial Museum, SF, 1977; Los Angeles Institute of Contemporary Art, CA, 1979; Light Gallery, 1973, 1978, 1981; Center for Creative Photography, University of Arizona, Tucson; Corcoran Gallery, Washington, DC, 1982; Utah Museum of Fine Arts, University of Utah, Salt Lake City, 1985; Falkirk Cultural Center, San Rafael, CA; Jones Troyer Gallery, Washington, DC, 1986; Art Institute of Chicago, IL, 1988. Selected group exhibits: *Mirrors and Windows,* Museum of Modern Art, New York City, 1978; *Photography in California 1945-80*, San Francisco Museum of Modern Art, 1984 (catalog); *American Photographers and the National Parks*, 1981; Houston Center for Photography, TX, 1985; *Wunderlust*, Hallmark Collections, Kansas City, MO, 1986; *Artists in Mid-Career*, San Francisco Museum of Modern Art, 1986; *Visions of the West*, Etherton Gallery, Tucson, 1986; *Reclaiming Paradise*, Tweed Museum, Duluth, MN, 1987. Publications: *Solos*, monograph, 1979; *American Images*, McGraw Hill, 1979; *Marks in Place*, University of New Mexico Press, 1987.

Angela Y. Davis
Letters and Science

b. Birmingham, AL, 1944. Brandeis University, Waltham, MA, BA 1965; University of California at San Diego, MA 1969; Sorbonne, Paris, France; Goethe Institute, Frankfurt, West Germany. Selected publications: *Angela Davis, An Autobiography,* Random House, 1974; *Joanne Little—The Dialectics of Rape,* Ms. Magazine, 1975; *Racism and Male Supremacy,* Political Affairs, 1977; *Women, Race and Class,* Random House, 1981; *Women, Culture and Politics,* Random House, 1989.

Richard Fiscus
Letters and Science

b. Stockton, CA, 1926. University of California at Berkeley, BA 1949, MA 1952; Ohio State University, Columbus, 1952; Stanford University, CA. Awards: Old Dominion Book Award, 1956. Selected solo exhibits: Richmond Art Center, CA, 1968; Reese Palley, SF, 1968, 1969, 1972; University of Nevada, Reno, 1969; Reese Palley, Atlantic City, NJ, 1971, 1972; Reese Palley, Paris, France, 1972; Reese Palley, New York City, 1972; Transamerica Pyramid, SF, 1975; *Ten Year Retrospective*, Nevada Gallery, Reno, 1976; U.S. State Department exhibit, Tokyo, Japan, 1978; ADI Gallery, prints, SF, 1987. Selected group exhibits: Oxford University, England, 1975; University of Edinburgh, Scotland, 1975; The Brooklyn Museum, NY, 1976. Publications: *Thirty Years of American Printmaking*, The Brooklyn Museum; *Art in the San Francisco Bay Area: 1945-1980* by Thomas Albright, University of California Press, 1985; work has been reviewed in *Artforum, Artweek, San Francisco Chronicle.* Film credits: artwork has appeared in *Play It Again Sam*, MGM; *One is a Lonely Number,* Paramount; *Magnum, PI*, CBS-TV.

Jack Fulton
Photography

"To make expressive statements using photography, artists must first have respect for what they attempt to show, yet be eclectic with their curiosity, and be both pragmatic and somewhat iconoclastic in their approach to material."

b. San Francisco, CA, 1939. Self-taught in photography. Awards: NEA Fellowship, 1980; NEA Book Publishing Grant, 1981; Eugene Atget Award, City of Paris, France, 1984; Marin Arts Council, 1986. Selected solo exhibits: MH de Young Memorial Museum, SF, 1969; Berkeley Gallery, SF, 1972; Floating Foundation, NY, 1973; E.B. Crocker Art Gallery, Sacramento, CA, 1975; Focus Gallery, SF, 1975; *Jack Fulton: Puns and Anagrammatic Photography,* San Francisco Museum of Modern Art, 1979 (catalog); Silver Image Gallery, Seattle, WA, 1980; Museum of Photographic Arts, San Diego, CA, 1989. Selected group exhibits: *Slant Step Show*, Berkeley Gallery, SF, 1967; *Pollution Show,* The Oakland Museum, CA, 1967; Peterloo Gallery, London, England, 1975; *New Color Photography,* Rochester Institute of Technology, NY, 1976; *New Work,* Robert Freidus Gallery, New York City, 1980; *California Photography Since 1945,* San Francisco Museum of Modern Art, 1984 (catalog); *Photography as Art,* Los Angeles County Museum of Art, CA, 1986-87. Publications: *Domebook I (Shelter Pubs)*, 1969; *Shelter (Shelter Pubs),* 1978; *California Contemporary Photography,* 1978; *Sequence Photography*, Santa Barbara Museum of Art, 1980; *Two Saunters: Summer and Winter*, Pencil Press, 1986.

Ernie Gehr
Filmmaking

Awards: NEA Fellowship, 1981; Deutscher Akademischer Austauschiendst fellowship, 1982; Guggenheim Fellowship, 1984; New York State Council on the Arts grant, 1985. Selected solo exhibits: Centre Beauborg, Paris, France, 1982; Filmmuseum, Munich, West Germany, 1982; Whitney Museum of American Art, New York City, 1984; Anthology Film Archives, New York City, 1988. Selected group exhibits: *New Forms in Film*, Montreux, Switzerland, 1974; *Berlin International Film Festival*, West Germany, 1976, 1983; *The New York Film Festival,* New York City, 1983; *Torino International Film Festival,* Italy, 1987. Collaborations: Apparition Theatre, New York City, 1967; Fluxus, New York City, 1967, 1968; Ontological-Historical Theatre, New York City, 1969, 1971, 1972, 1973. Publications and catalogs: *American Avant Garde Cinema*; *Options and Alternatives—Some Recent Directions in Art,* Yale University Press, 1973; *Movie Journal*, Macmillan, 1975; *Visionary Film* (second edition), Oxford University Press, 1978; *Avant-Garde Cinema,* American Federation of Arts, 1978; *Ten Years of Living Cinema*, 1978; *The Pleasure Dome*, Stockholm, Sweden, 1978; *Monograms—Ernie Gehr,* Walker Art Center, 1980; *Berlin Art*, Museum of Modern Art, 1987. Work has been reviewed in *American Film, Film Quarterly, Film Culture, Motion Picture, Millennium, Film Journal* and *The Village Voice.*

Sharon Grace
Performance/Video

b. Spokane, WA. Awards: NEA Video Fellowship, 1980; Award of Honor for Outstanding Achievement in Video, San Francisco Arts Commission, 1985. Selected exhibits: *First Quarter*, And/Or Gallery, Seattle, WA, 1977; *Artists' Satellite Conference*, tele/performance, Manhattan Cable, NY, 1977; *Send/Receive, NASA/AMES*, Moffett Field; *6 cities—2 countries—3 time zones,* tele/performance, University Art Museum, Berkeley, 1978; *Ressegna Internazionale di Video,* Museo del Folklore Romano, Italy, 1979; San Francisco Museum of Modern Art, 1980; *Artist and Satellite,* Museum of Modern Art, New York City, 1982; *An Iridescence in the Void,* tele/performance, San Francisco State University and Western Front, Vancouver, Canada, 1987; *When Bay Area Video Bloomed*, Roxie Cinema, SF, 1988; *Artists' Choice*, Walter/McBean Gallery, SFAI, 1988. Selected videotapes: *Nude Descending a Staircase in 8.2-second delay*, 1979; *Reign/Rain*, 1983; *Technology and Informatics*, Venice Biennale, Italy, 1986; *Documenta 8,* Kassel, West Germany, 1987; Publications: *Virtual Space*, 1987.

Richard Graf
Printmaking

"Teaching art has certain parallels to making art; both seem to be a process of search and discovery. The goal is to continue to grow, to learn, to expand our awareness of ourselves and the universe."

b. Milwaukee, WI, 1929. California College of Arts and Crafts, Oakland, BFA 1957, MFA in Printmaking 1958; John F. Kennedy University, Studies in Consciousness, 1977-79. Selected solo exhibits: San Francisco Museum of Modern Art, 1959, 1962, 1964; California Palace of the Legion of Honor, Achenbach Print Foundation, SF, 1965; Richmond Art Center, CA, 1967, 1980; Millberry Union, University of California Medical Center, SF, 1967; Berkeley Art Center, CA, 1967; Sonoma State University, CA, 1970. Selected group exhibits: University of California, Riverside, 1974; Malaspina Printmaker's Council, Vancouver, Canada, 1975; Oxford University, England, 1975; Glasgow University, Scotland, 1975; World Print Gallery, SF, 1982; Belca House, Kyoto, Japan, 1982; San Francisco Museum of Modern Art, 1983. Member, Graphic Arts Council Executive Board, 1986-90.

Doug Hall
Performance/Video

b. 1944. Harvard University, Cambridge, MA, BA 1966; Maryland Institute College of Art, Baltimore, MFA 1969. Awards: NEA Artist Fellowships, 1978-79, 1985-86; AVA Fellowship, 1982; Contemporary Art Television Fund Production Fellowship (co-sponsored by the NEA); Massachusetts Council for the Arts and Humanities New Works Fellowship, 1987; Fulbright Lecture Fellowship, Brazil, 1988-89. Selected solo

exhibits: Long Beach Museum of Art, CA, 1976, 1980; 80 Langton Street, SF, 1980, 1981; Media Study, Buffalo, NY, 1982; Institute of Contemporary Art, Boston, MA, 1983; Whitney Museum of American Art, New York City, 1984; University Art Museum, Berkeley, CA, 1984; American Center, Paris, France, 1984; Carnegie Institute, Pittsburgh, PA, 1986; Virginia Museum of Fine Arts, Richmond, 1987; *Doug Hall: New Work,* Fuller Gross Gallery, SF, 1988. Selected group exhibits: San Francisco Museum of Modern Art, 1976, 1979; *Documenta 6,* Kassel, West Germany, 1977; Whitney Museum of American Art, 1978, 1983, 1985; Museum of Contemporary Art, Chicago, IL, 1980; Museum of Modern Art, New York City, 1982, 1983, 1984; Institute of Contemporary Art, 1983, 1984; Berlin Film Festival, West Germany, 1984; *American Landscape Video,* The Carnegie Institute and San Francisco Museum of Modern Art, 1988. Publications: co-editor, *Reading Video: An Anthology of Writings by Artists and Critics,* 1989.

Julius Hatofsky
Painting

b. Ellenville, NY, 1922. Art Students League, New York City; Academie de la Grande Chaumiere, Paris, France. Awards: NEA Fellowships, 1967, 1977; Francis J. Greenburger Foundation Award, 1987. Selected solo exhibits: Charles Egan Gallery, New York City, 1960, 1962; University of Kansas, Lawrence, 1968; SFAI, 1970; Smith-Anderson Gallery, SF, 1976; Gallery Paule Anglim, SF, 1982, 1985. Selected group exhibits: University Art Museum, Austin, TX, 1968; San Francisco Museum of Modern Art, 1977; Kansas City Art Institute, MO, 1978; Central Washington University, Ellensburg, 1979; San Francisco Museum of Modern Art Rental Gallery, 1988.

Pirkle Jones
Photography

b. Shreveport, LA, 1914. California School of Fine Arts (SFAI), BFA 1949. Selected awards: NEA Fellowship, 1979; Award of Honor in Photography for distinguished artistic contribution, San Francisco Arts Commission, 1983. Teaching experience: Ansel Adams Workshops in San Francisco, 1952 and at Yosemite National Park, CA, 1966-70; California School of Fine Arts (SFAI), 1952-58; University of California at Santa Cruz Extension Program, 1968-70; photography workshops in the High Sierra and in Mill Valley, CA, 1969-74; SFAI, 1970-present. Selected exhibits: San Francisco Museum of Modern Art, 1954, 1960, 1962, 1964, 1971, 1978, 1979, 1980, 1982, 1983, 1984; Victoria and Albert Museum, London, England, 1975; Photo Gallery International, Tokyo, Japan, 1975; Art Institute of Chicago, IL, 1970, 1982; Museum of Modern Art, New York City, 1977; Friends of Photography, Carmel, CA, 1967, 1970, 1980, 1981, 1984. Photographic essays: *Death of a Valley* (with Dorothea Lange), 1960; *The Story of a Winery* (with Ansel Adams), 1963; *Walnut Grove: Portrait of a Town* (with Ruth-Marion Baruch), 1964; *A Photographic Essay on the Black Panthers* (with Ruth-Marion Baruch), 1968.

Larry Jordan
Filmmaking

"The most important aspect of film work is the poetic; no words, but an iridescence informing and radiating from the whole. I look for it in all forms of film... films with people, structural film, animation, whatever. I am not looking for one kind of film or approach, one philosophy or direction. I look, rather, for films that succeed, however humbly, and are sincerely the illumination of the filmmaker's vision. What I dislike is the pretentious, which is anti-art and the enemy of the poetic spirit."
b. Denver, CO, 1934. Harvard University, MA. Awards: Friends of New Cinema, 1966; Guggenheim Fellowship, 1970; NEA Fellowship, 1972; United Independent Colleges of Art grant, 1977; American Film Institute grant, 1982; Western States Media Arts Fellowship, 1985, 1986. Selected solo exhibits: Cinematheque, SF, 1966, 1976, 1979, 1983, 1987; Anthology Film Archives, New York City, 1968-1981 (3 per year), 1989 (2); Museum of Modern Art, New York City, 1972, 1980, 1984, 1988; Whitney Museum of American Art, New York City, 1974, 1976; Millennium, New York City, 1974, 1980, 1988; Pacific Film Archives, Berkeley, CA, 1976; Filmex, Los Angeles, CA, 1978 (2); Swedish Film Institute, 1978; Austrian Film Museum, Vienna, 1978; Centre Georges Pompidou, Paris, France 1980 (5); Walker Art Center, Minneapolis, MN, 1980. Selected group exhibits: Whitney Museum of American Art, 1972, 1976; Cannes Film Festival, France, 1974; Brussels Oberhausen, Belgium, 1976; Museum of Modern Art, 1978, 1981; Zagreb international film festival, Yugoslavia, 1980, 1982; Annecy international film festival, France, 1981; Centre Georges Pompidou, 1982.

Pat Klein
Painting

"The subjects of my paintings reflect real-life situations and basic human reactions to personal conflict which I see as a psychological statement and not as a narrative. The range of reactions to universal emotional experiences affects everyone differently; however, within these emotions, I feel there is a basic core or well from which we all have similar initial responses."
b. New York, NY, 1951. University of California at Berkeley, AB 1974, MA 1975, MFA 1977. Selected solo exhibits: Dana Reich Gallery, SF, 1980, 1981, 1982; Cirrus Gallery, Los Angeles, CA, 1985; Stephen Wirtz Gallery, SF, 1984, 1986, 1988; Greg Kucera Gallery, Seattle, WA, 1986; Marilyn Butler Fine Arts, Scottsdale, AZ,

1987; Ruggiero Henis, New York City, 1989. Selected group exhibits: The Oakland Museum, CA, 1982; *The Human Condition: Biennial III,* San Francisco Museum of Modern Art, 1985; *States of War,* Seattle Art Museum, 1985; *Third Western States Biennial* (traveling exhibit), The Brooklyn Museum, NY, 1986-1988; *Under Current,* Portland Center for the Visual Arts, 1987.

Gordon Grant Kluge
Printmaking

"To be curious and to strive for the mark of a pro—to do one thing well. This is my personal goal and, hopefully, the goal of my students."

b. San Francisco, 1932. SFAI, MFA 1970. Selected solo exhibits: *Project Coal,* performance, University of Northern Iowa, Cedar Falls, 1972; Shirley Cerf Gallery, SF, 1980. Selected group exhibits: Whitney Museum of American Art, New York City; MH de Young Memorial Museum, SF; The Butler Institute of American Art, Youngstown, OH; The Brooklyn Museum, NY; San Francisco Museum of Modern Art.

Paul Kos
Performance/Video

b. Rock Springs, WY, 1942. SFAI, BFA 1965, MFA 1967. Awards: NEA Fellowships, 1974, 1976, 1982, and 1986 in conjunction with the Walker Arts Center; Tiffany Fellowship, 1986; Western States Arts Fellowship, 1987; Open Channels Award, Long Beach Museum of Art, CA, 1987; Rockefeller Foundation Fellowship, 1988; Engelhard Award, Boston, MA, 1988; Awards in the Visual Arts, 1989. Selected solo exhibits: MH de Young Memorial Museum, SF, 1974; Leo Castelli Gallery, New York City, 1976; University Art Museum, Berkeley, CA, 1980; *Second Newport Biennial,* Newport Harbor Art Museum, CA, 1986; Capp Street Project, SF, 1986; Walker Arts Center, Minneapolis, MN, 1987; Henry Art Gallery, University of Washington, Seattle. Selected group exhibits: Bienal de Sao Paulo, Brazil, 1973; Whitney Museum of American Art, New York City, 1975; Paris Biennale, France, 1977; Museum of Modern Art, New York City, 1984, 1985.

George Kuchar
Filmmaking

"My approach to film is one where you become committed to the material or subject being depicted with the utmost attention to making the sequence work in a kind of filmic or movie-world environment. The work should construct itself to some extent and instead of the filmmaker using the medium to his own objectives... the medium should also control the message (or filmmaker). Inexpensive (relatively) ways of shooting pictures will be explored and indulged in with much advance pre-production preparation being discarded as too time-consuming and creatively fossilizing for the type of cinema we are setting out to manufacture or are under contract to manufacture. Interchange between person to person, and person to mechanical contraption will be encouraged."

b. New York, NY, 1942. High School of Industrial Art, New York City. Director of about 50 films (8mm and 16mm formats). Special screenings at Rotterdam International Film Festival, The Netherlands; Edinburgh Film Festival, Scotland. Films purchased by the Austrian Film Museum, Vienna; West German television; Museum of Modern Art, New York City; Anthology Film Archives, New York City. Feature-length films: *Unstrap Me, The Devil's Cleavage.*

Tony Labat
Performance/Video

b. Havana, Cuba, 1951. SFAI, BFA 1978, MFA 1980. Awards: NEA Fellowships, 1983, 1987; Film Arts Foundation award, SF, 1985; American Independent Colleges of Art Faculty Grant, 1986; Open Channels Award, Long Beach Museum of Art, CA, 1986; Award for Sculpture, Artspace, SF, 1987; Engelhard Award, Boston, MA, 1988; Fleishhacker Foundation, SF, 1988. Selected exhibits: *Video from Vancouver to San Diego,* Museum of Modern Art, New York City, 1985; *Late Night,* Mo David Gallery, New York City, 1985; Newport Harbor Art Museum, CA, 1986; Long Beach Museum of Art, CA, 1986; American Film Institute, Los Angeles, 1986; Ted Greenwald Gallery, New York City, 1986; Artists Space, New York City, 1986; Henry Art Gallery, Seattle, WA, 1987; The Oakland Museum, CA, 1987; Kunstmuseum, Bonn, West Germany, 1987; Capp Street Project, SF, 1987; Artspace, 1987; Museum of Contemporary Art, Los Angeles, CA, 1988; Institute of Contemporary Art, Boston, 1988; Damon Brandt Gallery, New York City, 1988; Gallery Paule Anglim, SF, 1989.

Shari Lamanet
Painting

b. San Francisco, CA, 1949. SFAI, BFA 1972, MFA 1979. Awards: First Place, First Annual Competitive Exhibition, Triton Museum of Art, Santa Clara, CA, 1981; First Place, Mixed Media, *Beyond Words 3,* San Jose Institute of Contemporary Art, CA, 1983; James D. Phelan Award in Photography, 1987-88. Teaching experience: SFAI, 1981-89. Selected solo exhibits: Sheppard Art Gallery, University of Nevada, Reno, 1984; Bruce Velick Gallery, SF, 1984. Selected group exhibits: San Francisco Museum of Modern Art, 1981; Rutgers University, New Brunswick, NJ, 1981; Intersection for the Arts, SF, 1982; Transamerica Centers, SF and Los Angeles, CA, 1982; Fashion Moda, New

York City, 1982; SFAI, 1983; Southern Exposure Gallery, SF, 1983; The Alternative Museum, New York City, 1984; Guggenheim Gallery, Chapman College, Los Angeles, 1985; Bruce Velick Gallery, SF, 1986.

Dianne Levitin
Letters and Science
b. San Francisco, CA, 1945. University of Chicago, IL; University of California at Berkeley, BA 1967, MA 1970. Award: Ford Foundation grant, 1969-73.

Janis Crystal Lipzin
Filmmaking
"I am most engaged by art that articulates the tensions between sensation and thought, research and response, non-fiction and its interpretations. My work with light-sensitive, painterly and landscape materials extends these oppositions through time and specific sites. In my teaching, I encourage students to approach difficult work with receptivity and curiosity and to make art that challenges conventional perceptions and is not bound by a specific medium."
b. Colorado Springs, CO. Ohio University, Athens; New York University, New York City, BFA 1967; University of Pittsburgh, PA, MLS 1972; SFAI, MFA 1976. Awards: NEA Fellowships, 1977, 1983-84; Ohio Arts Council Fellowships, 1978, 1980; Western States Media Arts Fellowship, 1986-87. Selected solo exhibits: Millennium, New York City, 1979, 1981; Media Study, Buffalo, NY, 1980; Center for Contemporary Music, Mills College, Oakland, 1981; de Saisset Museum, Santa Clara University, CA, 1982; Traction Gallery, Los Angeles, CA, 1982; Museum of Modern Art, New York City, 1985. Selected group exhibits: *Text As Image,* Pacific Film Archives, Berkeley, CA, 1976, 1987; Oakland Museum, CA, 1977; *Outside New York,* New Museum of Contemporary Art, New York City, 1980; Institute for Contemporary Art, London, England, 1980; *Soundings,* Neuberger Museum, Purchase, NY, 1981; *Urban Site,* 80 Langton Street, San Francisco, 1983; San Francisco Camerawork, 1984; *Alles und Noch Viel mehr das Poetische ABC,* Kunstmuseum, Berne, Switzerland, 1985; *New Music America,* Houston, TX, 1986; *Kortfilmfestivalen,* Trondheim, Norway, 1987; Capp Street Project, SF, 1987; *Independent America: 1978-88,* American Museum of the Moving Image, New York City, 1988; *Inedits,* Scratch Cinema, Paris, France, 1988; *Mot: Dites, Image,* Centre Georges Pompidou, Paris, France, 1988; *Creative Camera,* Dayton Art Institute, OH, 1988-89; *Old and New Masters of Super-8,* Anthology Film Archives, New York City, 1989.

Don Lloyd
Performance/Video
b. Santa Clara, CA, 1944. Center for Contemporary Music, Mills College, Oakland, CA, 1969-74; SFAI, MFA 1972. Awards: Gold Medal, Cannes Short Film Festival, 1974; Honorable Mention, London Film Festival, 1975; Judges' Award, Sinking Creek Film Festival, 1978; Judges' Award, Big Muddy Film Festival, 1980. Published software: *Coterm;* CP-MIG, CompuServe, Public Domain, 1982; *Screen System,* Ensign Software, Boise, ID, 1982; *Termen,* Mentzer Computer Systems, Burlingame, CA, 1983; *Personal Filer,* Synapse Software, Richmond, CA, 1983; *Syncalc 64,* Synapse Software, 1985; *Print Shop,* Broderbund Software, CA, 1989.

Reagan Louie
Photography
b. San Francisco, CA, 1951. University of California at Los Angeles, BA 1973; Yale University, New Haven, CT, MFA 1975. Awards: NEA Photographer's Fellowship, 1978; NEA Photo Survey Grant, 1979; Phelan Award, 1988; Guggenheim Fellowship, 1988. Solo exhibit: Orange Coast College Gallery, CA, 1984. Selected group exhibits: Chinese Cultural Center, SF, 1982; San Francisco Camerawork, 1988; Museum of Modern Art, New York City, 1988. Publications: *Aperture 106,* 1987.

Ivan Majdrakoff
Painting
"During the past few years, I've been working on a separate series of canvases that are painted assemblages that seem to focus my deep interest in combining drawing, assemblage and painting."
b. New York, NY, 1927. Cranbrook Academy of Art, Bloomfield Hills, MI. Selected solo exhibits: California Palace of the Legion of Honor, SF, 1960; Arleigh Gallery, SF, 1967-70; Syntex Gallery, Palo Alto, CA, 1975; Montalvo Art Center, Saratoga, CA, 1976; Cranbrook Museum of Art, 1986. Selected group exhibits: Walker Art Center, Minneapolis, MN; Denver Museum of Art, CO; San Francisco Museum of Modern Art; Museum of Modern Art, New York City; San Francisco Arts Commission Gallery; Massachusetts Institute of Technology, Cambridge, MA.

Fred Martin
Art History, Theory and Criticism
b. San Francisco, CA, 1927. University of California at Berkeley, BA 1949, MA 1954. Awards: NEA Fellowship, 1971; Purchases: Whitney Museum of American Art, New York City; San Francisco Museum of Modern Art; The Oakland Museum, CA. Selected solo exhibits: The Oakland Museum; MH de Young Memorial Museum, SF; San Francisco Museum of Modern Art; Fuller Goldeen Gallery, SF; Rena Bransten Gallery, SF; Zhejiang Academy of Fine Arts, Hangzhou, People's Republic of China; Shanghai University, People's Republic of China. Publications: *Beulah Land,* 1966; *Log of the Sun Ship,* 1969; *Liber Studiorum,* 1971; A Travel Book, 1976; *From an Antique Land,* 1978. Criticism published in *Artforum* and *Art International;* contributing editor for *Artweek.*

Bruce McGaw
Painting
"My experience with visual construction and expression exposes further depths, qualities and wonders of the world. Of course, I expect this and the surprise of it, so I keep painting and drawing."
b. Berkeley, CA, 1935. California College of Arts and Crafts, Oakland, BFA 1957. Selected solo exhibits: Distel Gallery, Palo Alto, CA, 1964; Trinity University, San Antonio, TX, 1967; SFAI, 1969; Charles Campbell Gallery, SF, 1984. Selected group exhibits: The Oakland Museum, CA; San Francisco Museum of Modern Art; California Palace of the Legion of Honor, SF; MH de Young Memorial Museum, SF; Alumni Exhibition, SFAI, 1981.

Ray Mondini
Letters and Science
b. San Francisco, CA, 1940. San Francisco State University, BA 1962, MA 1968. Teaching experience: California State University, 1967-69; Holy Names College, Oakland, CA, 1970-74; St. Mary's College, Moraga, CA, 1979-82; United States Navy (PACE) Summers, 1981-84; visiting professor, Zhejiang Academy of Fine Arts, Hangzhou, China, 1986; visiting professor, California College of Arts and Crafts, Oakland, 1987.

Jeremy Morgan
Painting
b. Cambridge, England, 1956. University of Oxford, England, CFA 1977; Royal Academy Schools, London, England, AS 1981; SFAI, MFA 1985. Awards: Harkness Fellowship, 1983-85. Selected group exhibits: *New Contemporaries,* ICA, London, 1981; Royal Academy of Arts, London, 1981; Graystone Gallery, SF, 1985; Bluxome Gallery, SF, 1986; Triangle Gallery, SF, 1988.

Gunvor Nelson
Filmmaking
"After many years away from painting, I am now returning to it in my films. I work in a non-traditional way to create collage that combines live footage with drawing and painting using many diverse techniques. My concerns are now to concentrate on, and get closer to, a direct expression with line, form, tone and color."
b. Stockholm, Sweden. Mills College, Oakland, CA, MFA 1960. Awards: Guggenheim Fellowship, 1973; AAUW grant, 1974; NEA Fellowships, 1975, 1982; American Film Institute grant, 1978; Filmverkstan grant, 1981; Artist Fund grant, Sweden, 1982; Swedish Film Institute grant, 1984-85. Selected solo exhibits: San Francisco Museum of Modern Art, 1970, 1974, 1977; Pacific Film Archive, Berkeley, CA, 1971, 1973, 1976, 1979, 1983; Museum of Modern Art, New York City, 1972, 1985; Walker Art Center, Minneapolis, MN, 1972, 1979; Swedish Film Institute, 1973, 1979, 1985; National Film Theatre, London, England, 1973; Brussels Film Archive, Belgium, 1973, 1981; Whitney Museum of American Art, New York City, 1974, 1977; Austrian Film Museum, Vienna, 1980; Stedelijk Museum, Amsterdam, The Netherlands, 1980; Centre Georges Pompidou, Paris, France, 1980; Filmform, Los Angeles, CA, 1985. Selected group exhibits: Oberhausen Film Festival, West Germany, 1968, 1973; Filmstudio 70, Rome, Italy, 1973; Cannes Film Festival, France, 1974; Israel Film Archive, 1977; The Kitchen, New York City, 1982; Trondheim Film Festival, Norway, 1984; Berlin Film Festival, West Germany, 1984.

Zeese Papanikolas
Letters and Science
b. Salt Lake City, UT, 1942. San Francisco State University, BA 1965; Stanford University, MA 1968. Awards: Stegner Fellowship in Creative Writing, 1965-66; Ariadne Foundation Grant, 1974; American Independent Colleges of Art Faculty Grant. Publications: *The Duck Hunt Dream,* Stanford Short Stories, 1968; *Looking Far West* (anthology of Western American Literature and history), 1978; *Buried Unsung: Louis Tokas and the Ludlow Massacre,* University of Utah Press, 1982.

Irene Pijoan
Painting
"To observe and connect the within to the without."
b. Lausanne, Switzerland, 1953. University of California at Davis, BA 1978, MFA 1980. Awards: Artist-in-Residence, Ford Foundation Grant, University of Georgia, Athens, 1980-81; SECCA Southeast VII Fellowship Award, Winston-Salem, NC, 1981; Artist-in-Residence, The Roswell Museum and Art Center, NM, 1981-82; NEA Individual Artist Fellowship, 1981-82. Selected solo exhibits: Gallery Paule Anglim, SF, 1981; Eason Gallery, Santa Fe, NM, 1982; de Saisset Museum, Santa Clara University, CA, 1984; *Forum 1987,* Zurich Art Fair, Switzerland, 1987; California State University, Sacramento, 1988; Rena Bransten Gallery, SF, 1988. Selected group exhibits: *New Horizons in American Art,* The Solomon R. Guggenheim Museum, New York City, 1985 (catalog); *Pavement,* Artspace, SF, 1986 (catalog); Skowhegan Retrospective, Leo Castelli, New York City, 1986; Raab Galerie, Berlin, West Germany, 1987 (catalog); *Director's Invitational,* Tacoma Art Museum, WA, 1988.

Robert Rasmussen
(Redd Ekks)
Sculpture
"Each individual has their own stance to come up to, embrace and develop. I am here to aid in that process."
b. Oslo, Norway, 1937. SFAI, BFA 1959; California College of Arts and Crafts, Oakland, MFA 1970. Awards: United Independent Colleges of Art Faculty Grant, 1973; NEA Fellowship, 1981. Selected solo exhibits: SFAI, 1971; University of Califor-

nia at Santa Cruz, 1972; Re:Vision Gallery, Santa Monica, CA, 1976; Zara Gallery, SF, 1977; Joseph Chowning Gallery, SF, 1983, 1986. Selected group exhibits: California State University, Fullerton, 1976, 1987; David Cole Gallery, Inverness, CA, 1981; O.S. Gallery, Seattle, WA, 1981; New Museum of Contemporary Art, New York City, 1981; Artists Space, New York City, 1982; California State University, Hayward, 1985; California State University, Fullerton, 1987; New Langton Arts, SF, 1987.

Barbara Rogers
Painting

b. Ohio. Ohio State University, Columbus, BS; University of California at Berkeley, MA. Selected solo exhibits: Michael Walls Gallery, New York City, 1968, 1969, 1975; San Francisco Museum of Modern Art, 1973; Linda Farris Gallery, Seattle, WA, 1976; Hansen Fuller Gallery, SF, 1977; Marianne Deson Gallery, Chicago, IL, 1980; Michael Berger Gallery, Pittsburgh, PA, 1978, 1981; Fuller Goldeen Gallery, SF, 1985; *Retrospective,* University of the Pacific Gallery, Stockton, CA, 1987. Selected group exhibits: San Jose Art Center, CA, 1982, 1983; Chevron Gallery, SF, 1983; Smith-Anderson Gallery, Palo Alto, CA, 1984; One Market Plaza, SF, 1984, 1985; Fuller Goldeen Gallery, 1984, 1985; Palo Alto Cultural Center, 1985; Ohlone College, Fremont, CA, 1985; American Cultural Center, Brussels, Belgium; Fresno Art Center and Museum, CA, 1986; *True North/Far West,* Rosemont Gallery, Regina, Canada, 1987; *Artists Choose Artists,* Falkirk Cultural Center, San Rafael, CA, 1988; *Embracing Change,* San Jose State University, 1989; *Looking North* (organized by Site 311, Pacific Grove, CA), Gensler and Assoc. Architects, Los Angeles, CA, 1989; *Landscape—A Presence,* San Jose Institute of Contemporary Art, 1989.

John Roloff
Sculpture

b. Portland, OR, 1947. University of California at Davis, BA 1970; California State University, Humboldt, MA 1973. Awards: NEA Fellowships, 1977, 1980, 1986; Guggenheim Fellowship, 1983. Selected solo exhibits: Fuller Gross Gallery, SF, 1979, 1980, 1981, 1984, 1989; SFAI, 1982; University Art Museum, Berkeley, CA, 1987; Hartford Art School, University of Hartford, CT, 1988. Environmental installations: *Collision/Lava Ship/Trellis Ship,* San Rafael, CA, 1984; *Isla de Umunnum* (Island of the Hummingbirds) (with Heather McGill), Elkhorn Slough, Moss Landing, CA, 1988; *Untitled (Earth Orchid),* Hartford, 1988; *Grove Ship/Lava Wake,* Candlestick Point State Park, SF (in progress). Selected group exhibits: *Annual Exhibition,* Whitney Museum of American Art, New York City, 1975; *Newport Biennial: The Bay Area,* Newport Harbor Museum, CA, 1985; *Eco-Systems,* Santa Barbara Contemporary Arts Forum, CA, 1989; *The Boat Show: Fantastic Vessels, Fictional Voyages,* National Museum of American Art, Washington, DC, 1989.

Inez Storer
Interdisciplinary Faculty/Painting

b. Santa Monica, CA, 1933. California State University, San Francisco, MA 1971. Selected solo exhibits: Mills College, Oakland, CA, 1974; San Jose Museum of Art, CA, 1979; University of California at Davis, 1980; Stella Polaris Gallery, Los Angeles, CA, 1985; Rena Bransten Gallery, SF, 1987; Site 311, Pacific Grove, CA, 1988; San Francisco International Airport Gallery, 1988; mural commission, Library Towers Building, Los Angeles, 1989. Selected group exhibits: Hyde Park Art Center, Chicago, IL, 1978; Richard De Marco Gallery, Edinburgh, Scotland, 1980; de Saisset Museum, Santa Clara University, CA, 1984; Mulvane Art Center, Topeka, KS, 1984; University of Idaho, Moscow, 1985; *LAVA,* Stella Polaris Gallery, Los Angeles, 1985; Bernice Steinbaum Gallery, New York City, 1986; Lever/Meyersen Gallery, New York City, 1987; Kulturtovet Gallery, Copenhagen, Denmark, 1986; Triton Museum of Art, Santa Clara, 1988.

Sam Tchakalian
Painting

"Pushing paint."
b. Shanghai, China, 1929. San Francisco State College, BA 1952, MA 1958. Awards: NEA Fellowships, 1975, 1981; Adaline Kent Award, SFAI, 1982. Selected solo exhibits: Quay Gallery, New York City, 1975; Susan Caldwell Gallery, New York City, 1977; *Retrospective Exhibition: 1958-1978,* The Oakland Museum, CA and Portland Center for the Visual Arts, OR, 1978-79; Stephen Wirtz Gallery, SF, 1981; SFAI, 1982; Modernism, SF, 1986, 1987; National Museum of Contemporary Art, Seoul, South Korea, 1989. Selected group exhibits: *World Exposition,* Osaka, Japan, 1970; Whitney Museum of American Art, New York City, 1971; Frederick S. Wright Gallery, University of California at Los Angeles, 1975. Public collections: Albright-Knox Art Gallery, Buffalo, NY; The Brooklyn Museum, NY; Palm Springs Desert Museum, CA.

Larry Thomas
Printmaking

b. Memphis, TN, 1943. Memphis Academy of Arts, BFA 1966; SFAI, MFA 1979. Awards: NEA Fellowships, 1980-81, 1987-88; SECA Award, San Francisco Museum of Modern Art, 1984; Fellow, Djerassi Foundation Residency, Woodside, CA, 1985. Selected solo exhibits: Jehu-Wong Galleries, SF, 1980, 1982; Bluxome Gallery, SF, 1984; *Larry Thomas,* San Francisco Museum of Modern Art, 1984 (catalog); Fuller Goldeen Gallery, SF, 1986; University of the Pacific, Stockton, CA, 1988. Selected group exhibits: San Francisco Arts Commission Gallery, 1983; Achenbach Foundation for the Graphic Arts, SF, 1983; *What's Happening: Con-*

temporary Art from California, Oregon and Washington, The Alternative Museum, New York City, 1984 (catalog); The Oakland Museum, CA, 1985; *Contemporary Romanticism,* California State University, Hayward, 1986 (catalog); Walker Arts Center, Minneapolis, MN, 1986; Carnegie Institute, Pittsburgh, PA, 1986; Rhode Island School of Design, Providence, 1986; *Public and Private: American Prints Today,* traveling exhibit, The Brooklyn Museum, NY, 1986-87 (catalog); *Bay Area Drawing,* Richmond Art Center, CA, 1987; *Graphica Creativa,* Alvar Aalto Museum, Jyvaskyla, Finland, 1987; Stephen Wirtz Gallery, SF, 1988; University of Wisconsin, Milwaukee, 1989. Selected publications: *American Drawings from New-Classicism to the Avant Garde,* Morris Museum, Morristown, NJ, 1984; *Visual Dialogues of the '80s,* San Jose Institute of Contemporary Art, CA/Galleria Metropolitana de la Universidad Metropolitana, 1985; *Past Presence/Contemporary Sources,* College of Notre Dame, Belmont, CA, 1985; *National Invitational Drawing Exhibition,* Santa Rosa Jr. College, CA, 1988.

Mark Van Proyen
Art History, Theory and Criticism

"Like totem poles or Medieval icons, my paintings tell the tales of a mythical world that allegorically mirrors the one that we inhabit. The nature of this world is that of a society of total administration which reduces human beings to the status of a laboratory animal that survives by embracing some rather comic self-delusions."
b. Portsmouth, VA, 1954. SFAI, BFA 1977, MFA 1979. Solo exhibits: Eaton Shoen Gallery, SF, 1981; Primary Colors Gallery, Sacramento, CA, 1983; Dana Reich Gallery, 1985. Selected group exhibits: *The Impolite Figure,* Southern Exposure Gallery, SF, 1983 (catalog); *Crime and Punishment,* Triton Museum of Art, Santa Clara, 1984 (catalog); *Eccentric Images,* Gallerie Caroline Corre, Paris, France, 1987 (catalog); *The Figure in Context,* Richmond Art Center, CA, 1988; *Corporate Crime—Malicious Mischief,* Installation Gallery, San Diego, CA, 1988 (catalog); Contributing editor for *Artweek,* 1983-present; editor, *Expo-See* magazine, 1983-87.

Carlos Villa
Painting

b. San Francisco, CA, 1936. SFAI, BFA 1961; Mills College, Oakland, MFA 1963. Awards: NEA Fellowship, 1973; Adaline Kent Award, SFAI, 1973; Distinguished Alumni Award, SFAI, 1989. Teaching experience: Sacramento State University, CA, 1967-79; SFAI, 1969-present. Selected solo exhibits: Poindexter Gallery, New York City, 1967; Nancy Hoffman Gallery, New York City, 1973, 1974, 1975; *Survey 1961-1985,* University of California at Davis, 1982; San Francisco Museum of Modern Art, 1982; American Academy at Rome, Italy, 1988; Burton Waller Gallery, San Jose, CA, 1989; Jennifer Pauls Gallery, Sacramento, CA, 1989. Selected group exhibits: *Arp to Artschwager,* Goldowsky Gallery, New York City, 1967; *Annual Exhibition,* Whitney Museum of American Art, New York City, 1972 (catalog); *Other Sources,* SFAI, 1976; *Other Gods: Containers of Belief* (traveled to Syracuse, NY; Washington, DC; Los Angeles, CA; and New Orleans, LA), 1986 (catalog); *Art in Embassies,* sponsored by the Department of State (traveled to Africa, South America, India), 1975-78. Project Director, *Other Sources* (1976) and *Multicultural Program* (1989-present), SFAI. Selected publication: *1988 Los Angeles Artists Calendar,* CA/International Arts Foundation.

Henry Wessel
Photography

"My primary function as a teacher is to encourage a disciplined, energetic working attitude that openly embraces students' instinctual and intellectual potentials. Concurrent with this approach is a basic heuristic attitude, encouraging students to investigate and discover."
b. Teaneck, NJ, 1942. Pennsylvania State University, University Park, BA 1966; State University of New York, Buffalo, MFA 1972. Awards: Guggenheim Fellowships, 1971, 1979; NEA Fellowships, 1975, 1977, 1979. Selected solo exhibits: Museum of Modern Art, New York City, 1973; Fraenkel Gallery, SF, 1981, 1989; Charles Cowles Gallery, New York City, 1981; Osaka International Museum of Photography, Japan, 1987. Selected group exhibits: Museum of Modern Art; San Francisco Museum of Modern Art; National Gallery of Canada, Ottawa; George Eastman House, Rochester, NY; Pasadena Art Museum, CA; Phoenix Art Museum, AZ. Publications: *Vision and Expression,* Horizon, 1968; *Landscape,* Museum of Modern Art calendar, 1972; *Looking at Photographs,* Museum of Modern Art, 1973; *Snapshot,* Aperture, 1974; *On Time,* Museum of Modern Art calendar, 1975; *Mirrors and Windows,* Museum of Modern Art, 1978; *American Landscape,* Museum of Modern Art, 1982; *Henry Wessel: Monographs,* ed. Shirota, Tokyo, Japan, 1987.

Franklin Williams
Painting

"Painting and sculpture give me the opportunity to do exactly what I want to do. Art is one of the few areas of human activity in which it is possible to do something with your personal fantasies that might otherwise be locked up. I try to work with a straightforward description of my psychological state."
b. Ogden, UT, 1940. California College of Arts and Crafts, Oakland, BFA 1965, MFA 1966. Awards: Spencer Macky Memorial Grant; Ford Foundation grant; NEA Fellowship; AICA faculty grant. Selected solo exhibits: Gallery B, Paris, France, 1973; Braunstein/Quay Gallery, New York City, 1976; Gallery K, Washington, DC, 1977; San Jose Museum of Art, CA, 1983; Utah Museum of Fine Arts,

Salt Lake City, 1984; Arkansas Museum of Art, 1984; Braunstein/Quay Gallery, SF, 1985, 1988; AIC Fine Arts, Los Angeles, CA, 1988. Selected group exhibits: *Funk Art Show,* University of California at Berkeley, 1967; *Painting Annual,* Whitney Museum of American Art, New York City, 1967; Galleria Odyssia, New York City, 1968; New Zealand Museum, Auckland, 1971; National Museum of American Art, Washington, DC, 1972; *On and Off the Wall,* The Oakland Museum, CA, 1983; Jacksonville Art Museum, FL, 1984; Palm Springs Desert Museum, CA, 1985; AIC Fine Art, Laguna Beach, CA, 1988.

Al Wong
Filmmaking

b. San Francisco, CA, 1939. SFAI, MFA 1971. Awards: American Film Institute grant, 1975; NEA New Genres Fellowship, 1983; Rocky Mountain Film Center grant, 1984; Guggenheim Fellowship, 1986. Teaching experience: State University of California, Sacramento, art department, 1975-77; State University of California, Sonoma, art department, 1978; SFAI, 1975-present. Selected solo exhibits: F and F Schule, Zurich, Switzerland, 1975; San Francisco Museum of Modern Art, 1977; Gallery Tamura, Tokyo, Japan, 1980; Museum of Modern Art, New York City, 1980; Philadelphia College of Art, PA, 1981; Collective for Living Cinema, New York City, 1982-84; The New Museum of Contemporary Art, New York City, 1984; New Langton Arts, SF, 1984, 1985; Whitney Museum of American Art, New York City, 1988.

▲
Alfonso Moret
p/v student, BFA
Speaking in Tongues
video, 1989

Photo by
Richard Sanchez.

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ACADEMIC CALENDAR

FALL SEMESTER, 1989

August 29-31	Registration and Orientation
September 5	First Day of Class
December 1	MFA Application Portfolio Deadline for Admission to Spring Semester 1990
December 15	Last Day of Class, Winter Break

SPRING SEMESTER 1990

January 9-11	Registration and Orientation
January 16	First Day of Class
March 12-16	Spring Recess
March 15	MFA Application Portfolio Deadline for Admission to Fall Semester 1991
May 4	Last Day of Class
May 13	Commencement

FALL SEMESTER 1990

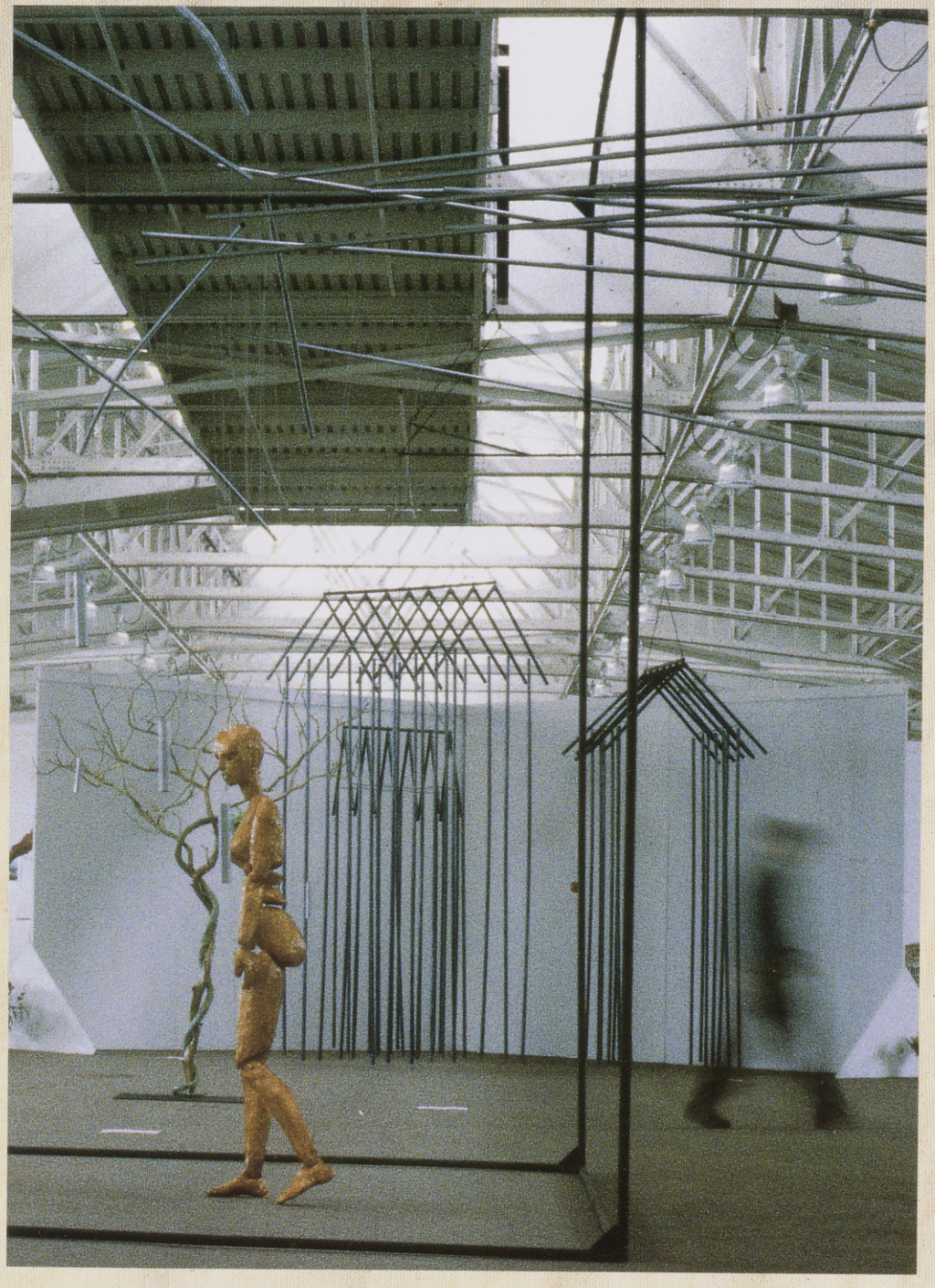
August 28-30	Registration and Orientation
September 4	First Day of Class
December 1	MFA Application Portfolio Deadline for Admission to Spring Semester 1991
December 14	Last Day of Class, Winter Break

SPRING SEMESTER 1991

January 15-17	Registration and Orientation
January 22	First Day of Class
March 11-15	Spring Recess
March 15	MFA Application Portfolio Deadline for Admission to Fall Semester 1992
May 10	Last Day of Class
May 19	Commencement

Note: Summer Session schedules are announced each spring.

ADMISSIONS



The openness and freedom of the San Francisco Art Institute are most suitable for artists who have a clear sense of direction and self-discipline. Applicants who are most likely to thrive in this environment, those with a combination of ability and commitment, are accepted into the program.

The admissions process is highly personalized; each applicant is reviewed on an individual basis and there are no arbitrarily imposed criteria for acceptance, although portfolio and prior academic performance are extremely important factors. All admissions decisions are made by the Admissions Committee with the cooperation of the faculty. Applicants may appeal admissions decisions through written petition to the Committee.

Applications to the Art Institute's BFA program are accepted on a rolling-admission basis. However, while applications are reviewed throughout the calendar year, SFAI encourages submissions well in advance of the registration period for the first semester in which one hopes to enroll.

Deadlines for portfolio and application submissions to the Art Institute's MFA program are as follows. The deadline for application to the Spring semester 1990 is December 1, 1989; registration is January 9-11, 1990. The deadline for the Fall semester 1990 is March 15, 1990; registration is August 29-30. The deadline for the Spring semester 1991 is December 1, 1990; registration is January 15-17, 1991.

Financial aid applicants must have notification of their admission acceptance before their financial aid applications can be considered and, thus, are encouraged to apply early. The recommended financial aid application deadline is April 1.

A body of work by each graduating MFA student is showcased in SFAI's annual MFA Exhibition, which covers over 40,000 square feet and is San Francisco's largest annual fine arts exhibit.

UNDERGRADUATE (BFA) PROGRAM APPLICATION PROCEDURES

Applicants must submit the following items to the Admissions Office in order to be considered:

1. Completed application form and statement of purpose (form is included in the back of this catalog or is available from the Admissions Office).
2. $35 application fee (non-refundable)
3. Official high school transcripts and the results of SAT or ACT examinations for all applicants coming directly from high school or who have completed less than one year of full-time study at an accredited college. Students who have received the General Equivalency Diploma (GED) must submit their test results with secondary school transcripts.
4. Official academic transcripts from all colleges, professional schools and universities previously attended.
5. A portfolio, consisting of ten to fifteen 35mm slides of the applicant's work encased in a clear plastic slide sheet (each slide should be marked with the applicant's name) or presentation of original work during an Admissions interview.

BFA Portfolio Requirements

For the purposes of undergraduate admission, the portfolio may be anything that tells us who you are. The work you include may be in any discipline. Students have been admitted to SFAI based on written proposals for artwork that includes films, poetry, photos and videotapes—essentially, anything the applicant thinks is important. In reviewing undergraduate portfolios, our chief concern is whether SFAI is a suitable place for you to pursue your art. Technical proficiency is less important than commitment, imagination and originality. If your goals and ambitions are not consistent with what SFAI can offer you, the portfolio will help us know that, too. Presentation of the portfolio for undergraduate admission should be viewed as an important first step in your career as an artist. It is a statement about who you are and what you would like to become.

Note: Original work larger than 20″ x 30″ is accepted only when presented in person during an Admissions interview. Special events will be held for this purpose during the fall and winter at various locations throughout the country. Arrangements for these interviews may be made by contacting the Admissions Office. Interviews on campus may also be arranged at any time.

Filmmaking and Performance/Video majors may choose to submit one representative work (maximum length 15 minutes; format, 8mm or 16mm film, ½″ or ¾″ video cassette). Written documentation of performance works, proposals or screenplays may be submitted in lieu of an actual work. Applicants to these departments may also choose to submit slides or photographs of work from other media.

The Admissions Committee may, in some cases, require letters of recommendation or personal interviews. Applicants will be notified directly if this is the case.

All required credentials accompanying applications become the property of the San Francisco Art Institute and cannot be returned. Slide portfolios will be returned COD upon request.

Applicants are notified in writing of their acceptance or rejection. After formal notification of acceptance, new students should return a completed Intent to Register form with payment of the $200 non-refundable tuition deposit. Upon receipt of the form and the fee, Admissions Counselors work with new students to develop a program of courses designed to meet individual needs and interests.

GRADUATE (MFA) PROGRAM APPLICATION PROCEDURES

It has been said that the hardest part of any MFA program is getting in.

While that may not be completely accurate, the MFA program at SFAI is indeed very selective. Admissions standards established by the Graduate Review Committee for the applicant's area of emphasis are based primarily on the quality of the portfolios.

Completion of an appropriate undergraduate degree or the equivalent is prerequisite to Graduate study in the visual arts. Any academic deficiencies must be made up by concurrent Graduate/Undergraduate enrollment at SFAI.

Applicants must submit all required credentials (listed below) to the Admissions Office on or before the application deadline for the semester of intended enrollment. The following items must be submitted to the Admissions Office in order to be considered:

1. Completed application form (included in the back of this catalog or available from the Admissions Office).
2. $35 non-refundable application fee. (The application form and fee payment must be sent separately from the portfolio.)
3. Official transcripts of all undergraduate and graduate work (both completed and in progress) sent directly from each college or university attended. All such credentials become the property of the Art Institute and cannot be returned.
4. A portfolio of original work. Portfolios must be received only during the 10 days preceding the application deadline. All portfolios are returned COD. (Foreign students must enclose return postage in the form of a U.S. currency money order.)

MFA Portfolio Requirements

A successful portfolio will include:

1. A cohesive, mature body of work. Don't try to document your development as an artist or impress the committee with your diversity. Think of this as a solo exhibition at a major gallery.
2. Your best work. It is generally to the applicant's advantage to show a smaller body of work that is truly outstanding than to show a larger mixture of some good and some less-accomplished work. See individual departmental requirements for specifics.
3. Work that demonstrates some substantial conceptual risk.
4. Completed works, not studies for major works.

A good MFA application portfolio will show that you think of yourself as an artist and not just as a student.

Specific departmental portfolio requirements are as follows:

Filmmaking

Applicants must submit two examples of work in which film is a major component. Formats must be regular 8mm, S-8mm or 16mm.

Documentation of expanded film pieces may be submitted in the form of slides, photos, drawings or videotapes (8mm, VHS or ¾″). Videotape copies of films are not encouraged. Each sample must be marked with the name, completion date, title and projection speed. No scripts will be accepted.

The statement of purpose is given careful consideration. Presentations of installations and film performances may be arranged by contacting the Admissions Office two weeks before the application deadline.

Painting and Sculpture

Applicants must submit a portfolio of twenty to thirty slides of recent work properly inserted in a Kodak Carousel (please project the slides before submission to ensure that they are correctly inserted). Each slide must be labeled with the applicant's name, dimensions and media of the work shown. In addition, an inventory of slides including title, media, dimensions and date of each work must be included.

Performance/Video

Applicants must submit documentation of specific pieces (for example, ½″ or ¾″ videotapes, audiotapes, slides, written documents, drawings, photographs). Presentation of live performance works may also be arranged by contacting the Admissions Office at least two weeks before the application deadline.

Photography

Applicants must submit a portfolio of work consisting of at least fifteen to twenty-five original photographs. Portfolios should embody what applicants believe is a substantial representation of their work. It is preferred that work not be matted. Slides are not acceptable.

Printmaking

Applicants must submit a minimum of ten examples of work in printmaking and a selection of drawings completed within the ten months immediately preceding application. Each work should be labeled with the applicant's name and completion date of the work. An inventory should accompany the examples. Slides are not acceptable.

Portfolios

All portfolios are returned United Parcel Service COD within the United States. All foreign students are responsible for the cost of returning portfolios. Portfolios must be accompanied with the cost of shipping in the form of an international money order (U.S. currency only). Portfolios returned to applicants and not claimed by UPS or without adequate postage will be disposed of within 60 days of the MFA deadline. No responsibility can be assumed by SFAI for work lost or damaged for any reason, either in transit or while at the Art Institute for review. Applicants who wish to insure their work must make their own arrangements. All portfolios are reviewed by the Graduate Review Committee of the appropriate department. The Art Institute reserves the right to refuse admission on the basis of original work submitted. All applicants are notified in writing of their acceptance or rejection.

FOREIGN STUDENTS

The Art Institute is approved by the U.S. Immigration and Naturalization Service for enrollment by non-immigrant alien students.

All foreign students must attend full time (at least 12 units), make satisfactory progress toward a degree, and agree to comply with all governmental regulations of both the United States and their home country. In addition to the completed application form, application fee and portfolio, foreign applicants to the Art Institute must submit:

1. Certified English translations of all secondary school records, college records (if any), school certificates and results of matriculation examinations.
2. Results of the Test of English as a Foreign Language (TOEFL). A minimum score of 500 is required. In some cases, students with substandard TOEFL scores may be admitted under the provision that they enroll in English for Fine Arts courses at SFAI. The TOEFL code number for the Art Institute is 4036. (Information concerning both the TOEFL and English language programs is available from U.S. embassies and consulates.)
3. A financial statement. The U.S. Immigration and Naturalization Service requires the Art Institute to certify the financial resources of all foreign applicants. A Certificate of Finances form is sent to foreign applicants upon acceptance.

Only when the preceding documents have been correctly completed and returned to the Admissions Office, and the applicant has been accepted by the Art Institute, is the I-20 form necessary for the Student Visa (F-1) issued. The I-20 is usually issued two months before registration.

NON-DEGREE STATUS

Individuals who wish to enroll for classes without pursuing a formal degree may enter the Art Institute as "non-degree" students.

Students with a Bachelor's degree in the fine arts may wish to avail themselves of the non-degree option to develop a portfolio in preparation for application to the Graduate (MFA) program. Non-degree enrollment is also appropriate for students who hold a Bachelor's degree and wish to undertake additional studies beyond the degree, but not work toward an advanced degree at the Art Institute.

Non-degree students may enroll full or part time on a space-available basis. Such students do not declare a major and are not assigned class standing. They are free to enroll in any undergraduate class for which they are qualified.

In order to be admitted to SFAI on a non-degree basis, students must complete the application form, statement of purpose, and submit a $35 application fee. The Admissions Committee reserves the right to deny admission to non-degree applicants whom it deems to be unsuitable for enrollment on this basis. Non-degree students pay the same tuition and fees as degree candidates. Financial aid is not available to non-degree students. Non-degree students are awarded credit for successfully completed courses. Credit earned on this basis is applicable toward the BFA program provided that the student applies and is formally accepted into the BFA program.

RE-ADMISSION

Previously enrolled SFAI students who have been away for more than one semester without formal leave of absence must reapply for admission to the degree program. They must submit all of the material required for application to the program including the completed application form, $35 fee, transcripts from any colleges attended during their absence and a new portfolio of artwork completed during this time.

Students who were not in good academic or financial standing during their last semester at SFAI will be required to demonstrate rectification. Students who were academically dismissed will be required to satisfy any additional requirements deemed necessary by the Admissions Committee.

The Admissions Committee reserves the right to deny re-admission to students who have been determined not to have made satisfactory academic progress previously, those who have been determined to have a history of disruptive or aggressive behavior, or who do not meet the academic or artistic standards in effect at the time of their re-application. The committee may impose additional requirements for re-admission as it deems appropriate.

Re-admission is also required for students wishing to change their status from non-degree to degree, or from undergraduate to graduate. In all such cases students are subject to the same requirements and standards as any other applicant.

Amanda Hendricks
p/v student, BFA
Cleavage and Sinister Connections
1988

TRANSFER CREDIT

Transfer units from an accredited college or university are credited toward BFA degrees insofar as they are related to the undergraduate curriculum. Credit is awarded for approved courses on the basis of equivalent units. No transfer credit is awarded from non-accredited institutions, or for courses with a grade below "C" (2.0).

Of the 120 units required for the BFA degree, a maximum of 48 units of transfer credit is accepted in fine arts studio courses. Of these, 6 units may be transferred for studio courses in subjects other than fine arts (e.g., crafts).

In liberal arts and sciences, a maximum of 27 transfer units is accepted. Liberal arts and science courses accepted in transfer include English composition, humanities, and natural and social sciences.

A maximum of 6 units in any one discipline (e.g., foreign language, history, political science, biology) is accepted. However, 15 units in art history are accepted if the coursework corresponds to that required for the BFA degree at the Art Institute.

Regardless of transfer credit, all undergraduate students are required to complete the last 30 units of their degree at SFAI. Methodologies of Modernism A and B (see Letters and Science) and 24 units of the major studio requirements must be taken at SFAI. Transfer credit is not given for these courses.

All academic transcripts must be received by the Admissions Office before acceptance may be granted. Transcripts from classes in progress at the time of application must be received by the end of the student's first semester at SFAI. No subsequent transcripts will be considered for transfer credit.

Veterans may receive credit for certain specialized courses taken during military training if such credit does not duplicate previously earned college credit and if the work has been completed satisfactorily. Those applicants who have completed courses at the Armed Forces Institute should have transcripts of credit sent to the Admissions Office for evaluation.

CREDIT BY EXAMINATION

Undergraduate students may receive credit for general studies course requirements (liberal arts and sciences) on the basis of results of the College Entrance Examination Board (CEEB) Advanced Placement Examinations. Test results are subject to evaluation.

Note: Advanced Placement credit is not given for studio courses.

APPLICATION FEE

Payment of a $35 non-refundable fee must accompany all applications for admission to the BFA and MFA degree programs. This fee is not applied toward tuition.

SUMMER SESSION

Formal application for admission to the Art Institute is not required for undergraduate summer enrollment, and there are no special procedures for foreign students. However, students are advised to use the advance reservation system described in the Summer Session Catalog to reserve class space by mail. Complete course descriptions and a class schedule are published in early spring.

▼

The San Francisco Art Institute is authorized by the California State Department of Education to operate as a private, post-secondary educational institution, and is affiliated with the University of California. The Art Institute is accredited by the Accrediting Commission for the Senior Colleges and Universities of the Western Association of Schools and Colleges and by the National Association of Schools of Art and Design.

NON-DISCRIMINATION POLICY

In accordance with the provisions set forth by Title IX of the 1972 Education Amendment Act, Section 504 of the Rehabilitation Act of 1973 and other Federal regulations, the College of the San Francisco Art Institute admits students of any religion, race, sex, color, age or national origin to all of the programs and activities at the school and extends to them all of the rights and privileges generally accorded to students at the Art Institute. It does not discriminate on the basis of religion, race, sex, color, age, disability, national or ethnic origin in the administration of its educational policies, financial aid and other programs, activities or employment policies. Qualified disabled students shall not, on the basis of their disability, be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination in connection with any academic, insurance, counseling, financial aid, health, recreation, extracurricular or post-secondary program or activity of the Art Institute. It is the policy of the San Francisco Art Institute to encourage inquiries from qualified handicapped persons who may wish to study here. However, because of the nature and variety of the educational programs that we offer, it is impossible to specify which facilities and programs are fully accessible to the handicapped. If you would like information regarding the accessibility of programs and facilities to a specific handicap, please contact the Admissions Office and provide complete information concerning both the nature of the handicap and the particular interest of the applicant in studying at the Art Institute. Inquiries concerning compliance with Title IX of the 1972 Education Amendment Act and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice-President for Administration, San Francisco Art Institute, or to the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC 20202.

SFAI is not responsible for loss of, or damage to, student work for any cause or at any time and place, including when such work may be on exhibition, in storage, or in lockers on the SFAI premises. For more specific information, please write or call the Office of Academic Affairs. Address inquiries to: San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133 (415) 771-7020 or 771-0600.

▲
Detlef Henrichs
photography student,
MFA
Transamerica Pyramid
35mm slide
1988

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Application for Admission to the San Francisco Art Institute

PLEASE TYPE OR PRINT IN INK

SFAI
Admissions Office
800 Chestnut St.
San Francisco, CA 94133
(415) 771-0600

Name _____ (last / first / middle or former) male ☐ female ☐

Address _____ (street) Telephone ( ) _____ (area code)

_____ (city / state or country / zip)

Mailing Address (if different) _____ (street / city / state or country / zip)

Date of Birth _____ Place of Birth _____

Social Security Number _____ Citizenship _____

Applicants from Foreign Countries (check one) ☐ U.S. permanent resident ☐ Require an I-20 Student Visa

Optional Information

Information on ethnic origin and physical limitations or disabilities is optional and is collected for compliance with federal regulations. It is the policy of the San Francisco Art Institute not to discriminate on the basis of age, handicap, color, creed, national origin, religion, race, sex, or sexual preference in student recruitment and admissions, financial aid programs, student and employee services, educational programs and activities, or employment practices.

☐ Black, Non-Hispanic ☐ American Indian/Alaskan ☐ Asian, Pacific Islander ☐ Hispanic ☐ White, Non-Hispanic

Describe any physical limitations or disabilities: _____

Applying for:
- ☐ Fall 19____
- ☐ Spring 19____
- ☐ Bachelor of Fine Arts Program
- ☐ Master of Fine Arts Program
- ☐ Non-Degree Status

Intended Major (check one)
- ☐ Filmmaking
- ☐ Freshman Core Program
- ☐ Painting
- ☐ Performance/Video
- ☐ Photography
- ☐ Printmaking
- ☐ Sculpture/Ceramic Sculpture

Have you attended SFAI previously?:
☐ Yes ☐ No

If yes, when? _____ (semesters attended)

Which program? _____
☐ Degree ☐ Non-Degree ☐ Extension
☐ Young Artist Program

Financial Aid

Do you intend to apply for financial aid? ☐ Yes ☐ No

☐ I have received financial information and returned my Financial Aid Form (FAF) on _____ (date)

☐ I have not received the FAF. Please send me one.

All aid applicants must have a financial aid transcript sent to the Financial Aid Office from each post-secondary institution attended.

How did you hear about the San Francisco Art Institute?
(please specify name, if possible)
- ☐ SFAI Representative _____
- ☐ Faculty Member _____
- ☐ School _____
  City _____
- ☐ Advertisement
- ☐ Portfolio Day
- ☐ College Fair
- ☐ High-School Fair
- ☐ College Guide
  (Peterson's, Barron's, etc.) _____
- ☐ Friend
- ☐ Other (please specify) _____

FOR OFFICE USE ONLY
Date: _____
Receipt #: _____
C. Int.: _____
Cash: _____
Check: _____
Other: _____

_____
Date Rec'd Adm

BFA and MFA Application Checklist

Please be sure the following credentials and materials are sent to the SFAI Admissions Office:

1. APPLICATION FORM WITH PERSONAL STATEMENT
2. APPLICATION FEE OF $35
3. HIGH-SCHOOL TRANSCRIPTS AND SAT OR ACT TEST SCORES (if you have completed less than one year of study at an accredited college or university)
4. OFFICIAL COLLEGE TRANSCRIPTS FROM ALL PREVIOUS COLLEGES AND UNIVERSITIES ATTENDED
5. PORTFOLIO
6. FINANCIAL AID APPLICANTS: Follow instructions carefully.

   Mail FAF/SAAC to the College Scholarship Service. SFAI school code is 4036.

Foreign Students

1. APPLICATION FORM WITH PERSONAL STATEMENT
2. APPLICATION FEE OF $35 (U.S. currency only)
3. SECONDARY LEAVING CERTIFICATE OR MATRICULATION EXAMINATION (with certified English translation)
4. OFFICIAL TRANSCRIPTS (with certified English translation)
5. TOEFL RESULTS
6. PORTFOLIO
7. CERTIFICATION OF FINANCES FORM (form will be sent to you upon receipt of completed application form; please complete and return to SFAI)

Portfolio Handling Instructions

☐ my portfolio is enclosed
☐ will follow application under separate cover
☐ (BFA only) has been reviewed by an Admissions Counselor:
in Admissions Office ☐
at Portfolio Day ☐
at Open House ☐

Portfolio Shipping Instructions

Please return my portfolio via:
☐ I will pick up my portfolio within 60 days of my Admissions notification
☐ Mail back United Parcel Service C.O.D. (within the U.S.)
☐ I have enclosed return postage (U.S. currency only)

amount $_____

IMPORTANT: ALL APPLICANTS

Payment of non-refundable $35 application fee must accompany this application; it does not apply toward tuition. It is the applicant's responsibility to have an official transcript sent to the Admissions Office from each college or university attended. Transcripts not received by the end of the first semester will not be given credit.

Upon acceptance, the student is required to pay a non-refundable tuition deposit of $200, which is applied toward tuition for the semester of entry.

I certify that to the best of my knowledge all of the information contained in this document is true and correct. I understand that the penalty for falsified information will be immediate dismissal. I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute.

_____

signature date

Educational History:
High-School Attended

name _____ date of graduation/GED test date _____

city _____ state _____ country _____

List all colleges or universities attended for college credit

1. name _____ city _____ state _____ degree _____ dates attended _____
2. name _____ city _____ state _____ degree _____ dates attended _____
3. name _____ city _____ state _____ degree _____ dates attended _____
4. name _____ city _____ state _____ degree _____ dates attended _____
5. name _____ city _____ state _____ degree _____ dates attended _____
6. name _____ city _____ state _____ degree _____ dates attended _____

Parent/Guardian/Spouse Information

Are you a legal dependent of your parent(s) or guardian? ☐ Yes ☐ No

Name of parent or guardian _____ Telephone ( ) _____

Relationship: ☐ Mother ☐ Father ☐ Guardian

Address _____

City _____ State _____ Zip _____

Occupation _____ Employer _____

College(s) Attended _____ Degrees _____

Other parent's name _____ Telephone ( ) _____

Address _____

City _____ State _____ Zip _____

Occupation _____ Employer _____

College(s) Attended _____ Degrees _____

Experience

Please describe:

Work _____

_____

_____

Travel _____

Statement of Purpose

This statement is an important part of the Admissions review process. Please write a brief essay describing yourself, your ideas, your artwork and your reasons for applying to the San Francisco Art Institute.

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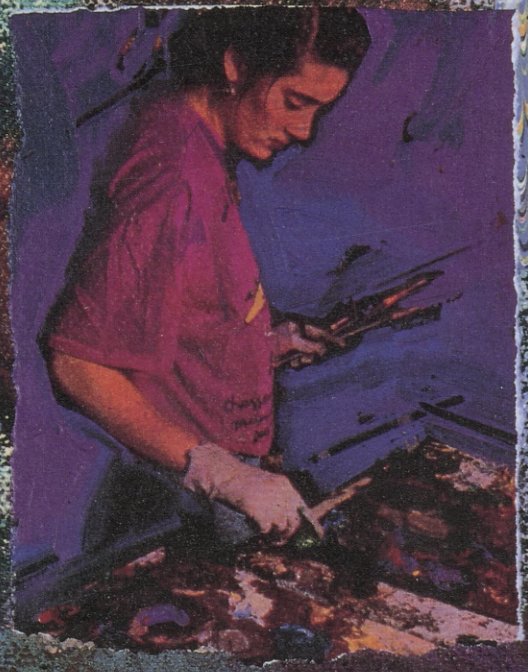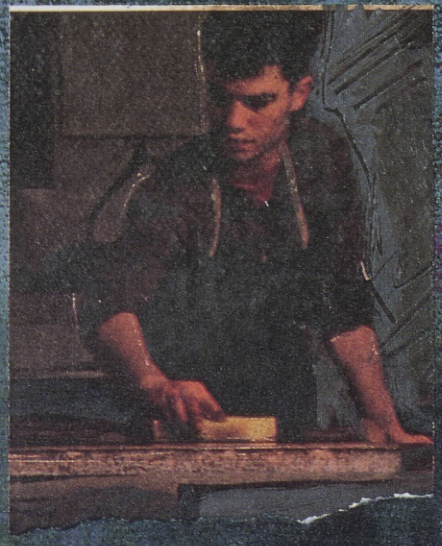
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